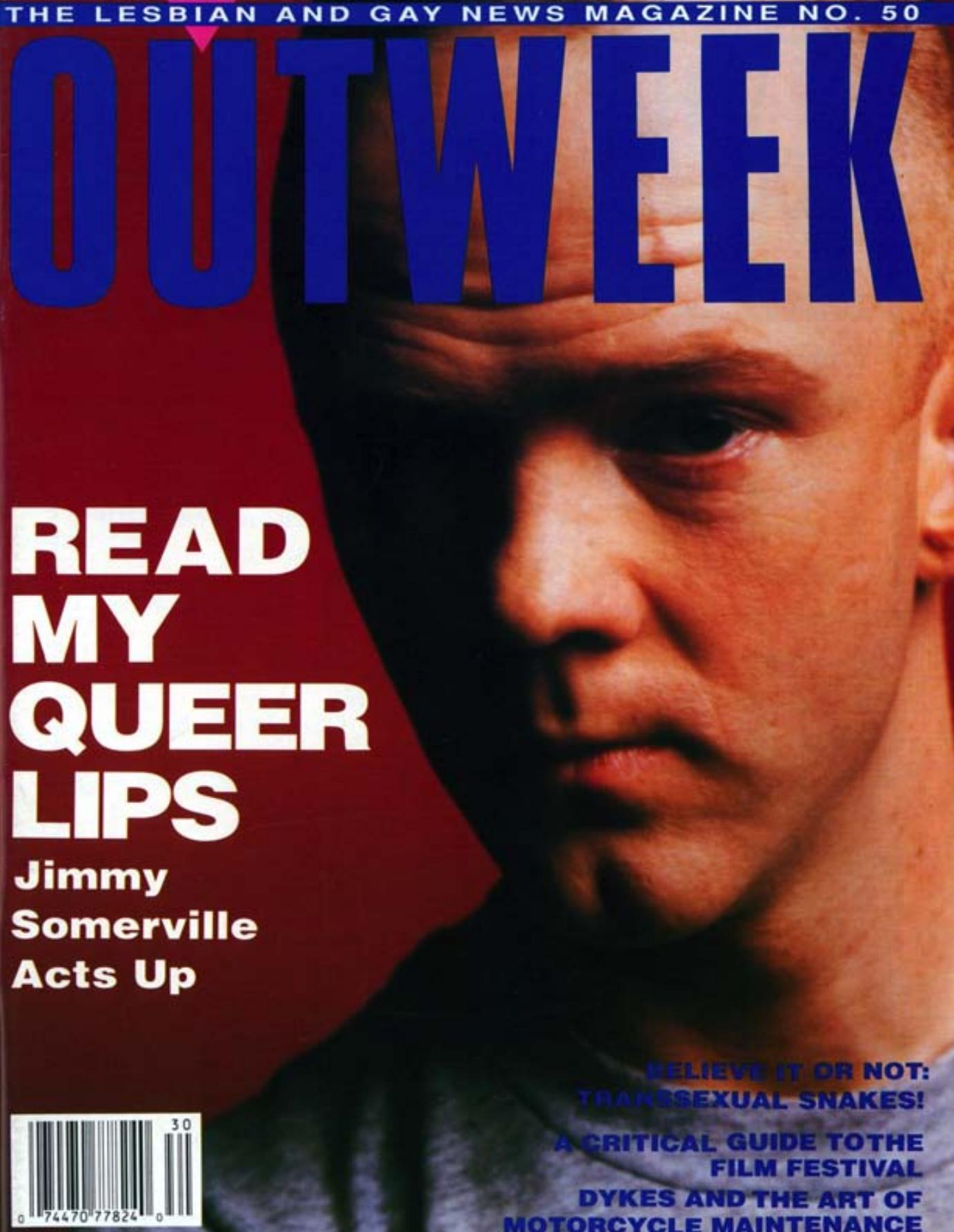


THE LESBIAN AND GAY NEWS MAGAZINE NO. 50

# OUTWEEK



**READ  
MY  
QUEER  
LIPS**

**Jimmy  
Somerville  
Acts Up**



30

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FILM FESTIVAL  
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# OutWeek

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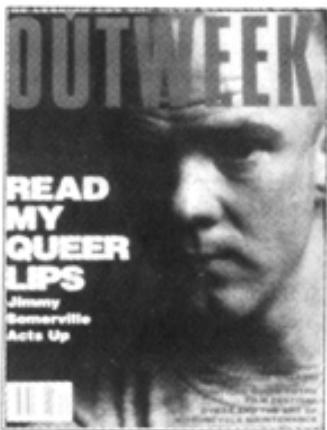
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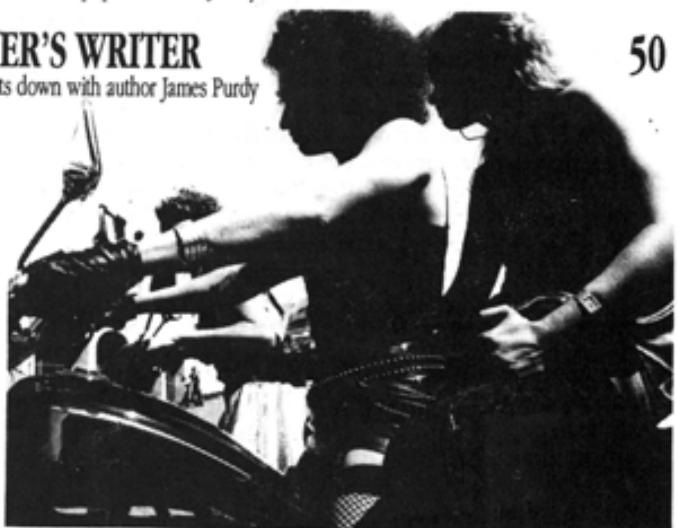
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Photo:

Honey Lee Cotrell

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# OUTSPOKEN

## Pressing for Visibility

**D**uring the protracted debate over Andy Rooney's suspension from *60 Minutes*, many people expressed the opinion that Rooney was unfairly censored. According to this thinking, Rooney should be free to utilize the airwaves to express his antigay perspectives because that's part of the healthy give and take of journalism.

Unfortunately, for lesbians and gays in contemporary American journalism, it's all give and no take. While homophobes are free to express their opinions throughout the journalistic spectrum, gays and lesbians are not.

There is not now, nor has there ever been, an openly gay or lesbian person writing a regular column of political opinion in any newspaper or magazine in America. There is not now, nor has there ever been, an openly gay or lesbian television-news commentator, reporter or talk-show host. There is absolutely no place in the mainstream press where the public can, on a regular basis, hear the arguments for gay and lesbian equality and civil rights. It's not Rooney who suffered unfair censorship, it's gays and lesbians. And not for 60 or 90 days, but always.

When people tire of Rooney's offensive antigay bigotry on CBS, they should be able to switch to that savvy lesbian commentator on NBC. But no such commentator exists, and from the look of things, her arrival on the airwaves or the op-ed pages is not imminent. Such an absence is yet another example of how far gays and lesbians are from achieving even the kind of token acceptance in society that people of color and women gained a generation ago.

It was a major advance for Blacks, Asians, Latinos and women when they achieved mandatory representation in the press. Such token representation did not and could not erase journalism's pervasive sexism and racism, but it certainly helped. For all its easily lampoonable qualities, the "Shana, you blithering idiot..." approach to commentary at least institutionalized a feminist perspective in the mass-market news, a perspective that has continued to mature. The same can be said for the growing number of Black, Asian and Latino pundits who regularly write, comment on and interpret the news. Until a person of color or a woman runs CBS or *The New York Times*, the presence of such commentators and the growing number of rank-and-file female and minority members of the press corps is the next best thing. And such a growing army of the formerly dispossessed virtually guarantees that someday, hopefully soon, a person of color and a woman will run CBS or the *Times*.

Not so with gays. Although the Gay and Lesbian Alliance Against Defamation raises this subject often in meetings with media representatives, our community has yet to elevate full-time press representation to the level of a major political demand. Until such a demand is placed near the top of our agenda and made at the top of our lungs, any momentary victory over the likes of Andy Rooney will probably last 60 minutes at best. ▼

## OutWeek

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COVER DESIGN MARIA C. PEREZ

# LETTERS

## We're Fire-Island'd Up!

In regard to the recent ACT UP demonstration at the National Institutes of Health in Washington and the dismal attendance downgraded to "over 500" by *The New York Times*, I have come up with a modest proposal for the gay community here in New York. Sure, we're all sick of hearing about the AIDS crisis, so why not plan one final ACT UP action to compel the National Institutes of Health to move its facilities to Fire Island? Think of it. This way no one in the city would really have to bother too much to stand up for their rights or go out of their way to make their existence known. All it would then take is a quick and painless break from sunning, cruising or dishing to dash over to the offices of Anthony Fauci, possibly relocated next to the Island Gym, to make some noise about a hopeful, new drug. Everyone could be back to the share in time to start dinner before evening cocktails. All future demonstrations could be held as theme parties to insure a really great turnout, maybe requesting that attendees dress up as their favorite experimental drug or dead lover. Good clean fun, and for a cause, too.

I know that it would take vast sums of money to accomplish this goal, but be creative, guys. Let's simply hold yet another closing party for the Saint at the Centers for Disease Control, asking everyone to donate the money they were going to spend on recreational drugs. We could raise a ton of cash and have the best turnout at a demonstration yet. And all the yelling the boys do over the latest Donna Summer song will scare the pants off

the feds, who will realize that we really do mean business and may then finally take our numbers seriously.

See you at high tea.

Craig Holmes  
Manhattan

## Girl Speaks Out

I believe it is standard practice for a writer whose work has been impugned by faceless pinheads to be given a chance to respond. Somehow or other in the earnest mission of *OutWeek's* editorial offices, the possibility of an immediate response to a certain Monsieur Pierre Brown of Manhattan was lost. May this letter serve as a response to the Monsieur's criticisms.

May I first point out to you, sir, that the correct title of my essay in the (no. 10) August

28, 1989, issue of *OutWeek* is "Scenes from a Lesbian Love Life," not "Secrets of a Lesbian Love Life." In that essay (and perhaps others) you claim to have noticed a "contempt against guys." Indeed, Monsieur, you are correct. I have had a contempt for "guys" ever since the term was so promiscuously used in junior high school. "Guys," as a moniker for male human beings, implies, from the moment of utterance, a kind of flaccid intellectual and moral capacity—as conjured up by the following "guys" of recent United States history: Bull Connor, Ronald Reagan, Edwin Meese, Lee Atwater, Sean Penn and other cultural and social activists for white, heterosexual, patriarchal hegemony.

If it is, to you, "needless to say" that none of you "guys" will "act any differently towards (us) girls" no matter how much we do to train

you to think before you unzip that fly you call your brain, then I can only conclude that all of us who write or attempt "bodily changes" are indeed on the right track with our efforts.

Your paranoia regarding Kathryn Otter's assessment of the claustrophobic oppressiveness of the male gaze left me truly breathless. How lucky you are Monsieur Brown to have never wrestled with the brutal effects of misogyny on your sense of self! May I ask if you thought anything before you wrote the following: "more a tone of rebellion verging on malephobia than a natural lesbianistic desire?"

Shall I first correct your grammar and etymology or simply rip right through to your fear of castration?

It is obvious from the total lack of political consciousness in your correspondence that you live in a world free

## STONEWALL RIOTS

BY ANDREA NATALIE



from racism and sexism, though you seem to concede that homophobia is maybe a bit of a problem. You oh-so-altruistically swoon that "we have to look out for each other," although it is obvious that straight men are more part of your community than lesbians. You also seem to reflect that part of the gay "guy" community that wishes that lesbians would just get back to the kitchen where they belong so that you can blast the Smiths into your headphones and melt your grey matter in the belief that you are hearing profundities worth quoting later in life.

In conclusion, let me say how pleased I am to have 1) not earned your respect, 2) caused you to feel personally attacked regarding issues of sexism, which only reveals your complete lack of understanding on the issues, 3) inspired you to distort language in a lame effort at political potency and 4) made you hopping mad. I will make sure to send you an advance copy of my work-in-progress tentatively titled: "Balls for Brains: A Girl Speaks Out about Guys."

Maria Maggenti,  
OutWeek contributing writer  
Manhattan

#### OutNuke

"Smashing the Closet?" Let's nuke the closet! Keep up the good work. We buy your magazine every Mon-

day....Tom Stoddard's all wet. Act up.

Joe and Ken  
Manhattan

#### If the "Spirit" Is Willing...

At a recent ACT UP meeting, there was a debate on the floor whether or not we (ACT UP/NY) should participate in the boycott against the International Conference on AIDS. The vote ended 170-103 in favor of attending the conference. ACT UP decided to participate in the conference (including the selling of merchandise) and to support the boycott "in spirit."

I'm writing, hoping you will run an editorial concerning this debate and that you will discuss whether it's possible to support a boycott "in spirit" only.

First of all, my own opinion is that we should not be participating in this conference as long as it's being held in the United States. As you know, this country has one of the most restrictive immigration policies in the "free" world. However, the argument for attending is very good—a lot of information, such as medical treatments, will be available that we normally might not have access to. However, what we need to decide is whether the end justifies the means.

I'm actually in favor of sending people there to gather information. But, why do they have to go as ACT

UP, why do they have to table there? We're going to ship merchandise all the way out to California to sell T-shirts at this conference, a conference we probably shouldn't be attending?

OutWeek once criticized God's Love We Deliver for accepting contributions from the Coors brothers. This situation is almost identical. Certainly, getting food to homebound PWAs is just as vital, if not more so. But we can't just overlook where that money is coming from—or, as in this case, the U.S. Immigration policy, foreign nationals and the other AIDS service organizations around the world who are boycotting.

ACT UP/NY will be the only ACT UP attending this conference. Hundreds of other AIDS organizations are joining the boycott, including GMHC. Two countries that I'm aware of (Canada and France) have decided not to participate. We're like scabs at a strike, putting our needs over others'. It's truly a disgrace.

I realize that you might not feel the same about this issue as I do; however, I hope that you will at least give a forum to it, as many people are dissatisfied with the way the vote turned out.

Thanks for letting me bend your ear!

David Lopez  
Manhattan

#### Convicted? Of What?

An open letter to Ms.

Michele DeRanieau (formerly managing editor of *The Sentinel*, San Francisco) and *OutWeek*, New York:

According to *OutWeek*, you are variously described as "lesbian, straight or bisexual," all of which is besides the point.

By getting schools superintendent Ramon Contines fired—or in fear of being let go—you have managed to get yourself dismissed from your job at *The Sentinel*. Does it really matter that you did or did not clear it with your publisher first? Both of you, for no good reason—just a simple statement from Contines—have caused no end of trouble for 1) yourself, 2) publisher Chalker and 3) Contines. Well, what would you naive journalists (?) expect the Supt. of Schools to comment, huh? You have convicted Contines sans benefit of trial. And I say, Phooey. Double phooey.

"Outing," a new '90s word (like "wilding") mainly has loads of value in ruining a career or life. When you tattle on a seemingly straight person, first be sure he is an out-and-out homophobe. Nothing else will simply do.

Francis Marsh  
Manhattan

P.S. For goshakes, Michele, get that disgusting smirk off your face (photo in *OutWeek*). If you ever expect to be hired again as a reporter, editor or editorial what-not

#### All the Women March

While we were happy to see *OutWeek*'s article last week about the (Lesbian History) Archives being a grand marshal of this year's Pride Day parade, the story was misleading. The entire Archives contingent, not just the four women named in the article, will be grand marshals.

Polly Thistlethwaite  
Manhattan

#### Anti-Newyorcentric Eccentric

Please have your office manager replace that out-

## Blurt Out

### INTERIORS...

A recent *New York Times* article on our dear Mr. Koch's move into, and redesign of, his Washington Square flat has, perhaps unwittingly, let the proverbial chat out of the sack on the former mayor. It seems Edward I. pulled the matter off—Frank Lloyd Wright table, Corbusier chaise et al.—"without the aid of a decorator." All the more puzzling, then, is the writer's reference to the bumbling, slightly dishevelled former City Hall resident's behavior as that of a "newly divorced man getting used to a new apartment." Then again, Koch did want to put a glass top on that Wright table.

—Sarah Pettit

of-date wall map you use to establish and maintain geographic balance.

New York City and the Hudson River are no longer the western boundary of the U.S. People now live west of the Mississippi. There are even people west of the Rockies. In fact, people even live on the Pacific Coast. Some significant number of Los Angelinos are due full personhood due to their prior status as prisoners of New York City.

National publications carry national news. Publications carrying only parochial regional news remain largely regional. I have previously paid prices "higher west of the Rockies" and even "higher west of the Mississippi." But what the fuck is "higher outside of N.Y.C." doing on a national weekly?

Am enjoying your giving the reactionary Advocate a run for its money. Enjoy the tone of your coverage.

Have all transvestites, transsexuals, drag queens, bikers, sadists, leather people and prostitutes previously in NYC (and everywhere else) died, or you folks just have myopia? For censored gay news I can read the *Los Angeles Times* as well as the aforementioned Advocate.

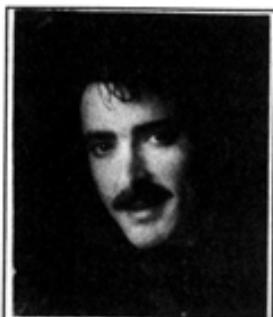
Peter Stephen Nicholas  
Los Angeles, Calif.

P.S. Where the hell are issues (no.) 47 and (no.) 48?

**And Nelson  
Never Got Paid a Cent**

What a wonderful magazine y'all have up there! It was so nice to be mentioned by Liz and Sydney in your (no. 45) May 16, issue, but they forgot to mention that all 'a' them artists like Mr. Larry Tee, Ru Paul, Lahoma and them Pop Tarts was shot direct on live video by Mr. Nelson Sullivan, who y'all know has done gone on to somewhere else.

We love New York City almost as much as Palmetto



Nelson Sullivan

and Atlanta, and it's so nice to see all 'a' our friends up there with y'all doin' so good for themselves.

Thanks so much for a great magazine

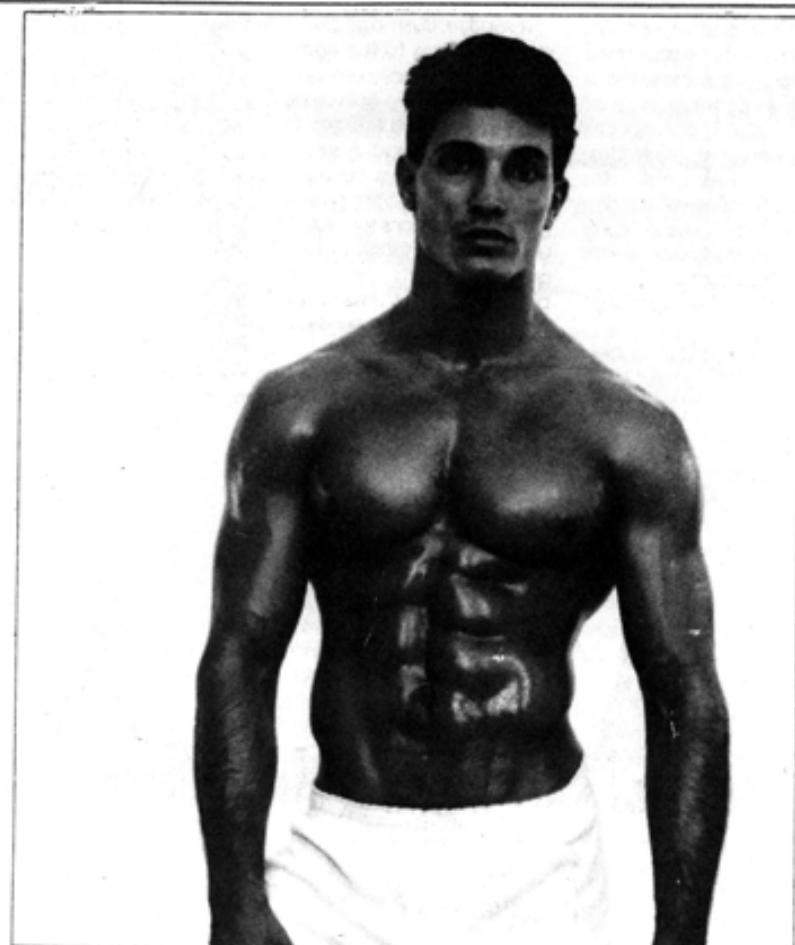
DeAundra Peek  
Palmetto, Ga.

**Keep Up the Out**

My name is Madrid St. Angelo. I am a native New Yorker presently residing (as of the past eight months) in

Denver, Colorado. I am an active member of ACT UP/Denver.

I am writing to say Bravo to your exposé on "outing" (no. 46, May 16). The pros and cons of outing were covered excellently in your editorial. Earlier this year, when ACT UP/Denver was approached by ACT UP/New York to support "outing," I wrote a brief piece in our Denver gay paper,



# CHELSEA GYM

267 West 17th Street (cor 8th Ave) New York 212 255.1150

**Quest.** After reading your editorial on outing, I was able to gain a clearer understanding of what outing is really all about. In particular, I praise highly the pieces written by Gabriel Rotello, Victoria A. Brownworth and Steve Beery. How sad it is that here we are, nearly in the year 2000, and we are still arguing amongst ourselves as to how and why the world should accept us as gay men and women. I'm not thoroughly convinced that outing the closeted is the most positive way of bringing about our acceptance; however, these desperate times call for desperate measures. Outing the apathetic gays in highly respected positions seems like a rightful tactic.

Keep up the top-notch coverage!

Madrid St. Angelo  
Denver, Colo.

#### Working with Bush

During the 1988 presidential election, many gay leaders urged our community to vote for the Democrat, Massachusetts Governor Michael Dukakis. They warned that a vote for George Bush was a vote for Ronald Reagan. They said that Bush would continue the Reagan years of indifference to the needs of gay Americans.

They were wrong.

George Bush has been more sensitive to the rights and needs of gay men and lesbians in his first year in office than was Ronald Reagan in his total eight years. A survey of gay Republicans conducted by the New York-based group Republicans for Individual Freedoms, found that 93 percent of its members believed that Bush would ultimately be better on our issues than was his predecessor.

As a gay Republican who



Bush's AIDS "report card," displayed by AIDS activists in Washington, D.C., on World AIDS Day 1989

Photo: Patsy Lynch

©1990  
SOPHAYER

IF WE MENTION CONDOMS,  
WE WOULD BE CONDONING  
SEX!

IF WE MENTION CLEANING  
YOUR NEEDLES, WE WOULD  
BE CONDONING IV DRUG  
USE!

SO WHAT ARE WE  
CONDONING?

DEATH!



THE NINTH ANNUAL  
1990

# GAY PRIDE RUN



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**SATURDAY  
JUNE 23, 1990  
9:30 A.M.  
CENTRAL PARK  
FIVE MILES**

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Betsy Gotbaum  
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**Race Directors:** Claudia Borden  
Bob Nelson

**START & FINISH:** 90th Street & Fifth Avenue

**ENTRY INFORMATION:** Entry Fee: \$7 through June 11,  
\$8 through June 22, \$10 on race day.

**CHECK-IN:** Numbers may be picked up prior to race  
at the International Running Center, 9 East 89th  
Street, NYC, on Friday, June 22, 12 noon-7:30 p.m.,  
and on Saturday, June 23, 7:30 a.m.-9:00 a.m. No  
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Race day entries will be limited so please enter  
early.

**T-SHIRTS:** May be picked up only during the above  
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Not guaranteed to late entrants.

**FREE BAG WATCH:** Located at the race start. Items  
to be checked must be in a bag.

**AWARDS CEREMONY:** To follow the race at the finish  
line.

**PRIZE DRAWING:** All entrants will be eligible for  
drawing of merchandise prizes.

For information about the race or Front Runners  
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**FRNY is a running club for lesbians, gay men, and  
supportive nongay people of all athletic abilities.**

voted for George Bush, I'll be the first to admit that he has a long way to go. But he is off to a good start. Even my most liberal Democratic friends will admit (privately) that Bush is not the right-wing kook that they thought he was. Let me give a few examples of why the term Reagan-Bush is not correct:

Bush supports the inclusion of people with AIDS in the major civil-rights legislation, the Americans with Disabilities Act. Bush's AIDS Commission does not have the moral-ideological tone that was the hallmark of Reagan's commission. Last fall, his staff met, in the White House, with openly gay Republican leaders. Bush signed the Hate Crimes law, which dealt with, among other things, gay-bashing. Bush appointed Dr. Antonio Novello to be Surgeon General; she has some experience in the AIDS issue

and is not viewed as a conservative zealot.

George Bush, in my view, is a man of decency and compassion and he is educable on our issues. He has shown a willingness to listen and to learn about our concerns. Some gay activists burn him in effigy and shout obscenities at him. Why don't we give him the benefit of the doubt and work with him? Perhaps he will do the same with us.

Name Withheld  
White Plains, N.Y.

#### Outing as Bashing

One thing is certain about outing: It is never going to provide a role model for anyone because it is clearly a form of gay-bashing. This technique has been used against gay men and lesbians forever. Its use by our own people is a new and dangerous gimmick

that could backfire. The editor of a San Francisco gay newspaper outed the school chancellor who had not supported a gay education bill she liked. She wanted to hurt him, so she announced he is gay—apparently the worst thing she could think of. She used outing as a gay-bashing technique, and it did not work. The threat of outing may be effective to get famous or influential people to help us or to stop hurting us, but it is pejorative and self-hating and usually will not work.

Coming out independently and being outed are two different things. Many are neither emotionally nor financially secure enough to be out. Those of us who are already out should not be so zealous that we think only of the greater good and not of individual harm. In the best of all possible worlds, outing

would be unnecessary. But in the real world, many have real fears of losing family, income and position.

Herb Cohen  
Manhattan

#### A Separate Piece of My Mind

I am a professor at Boston University. I've been out for years, as has my mate of 30 years. The students know and accept.

My office is my office and also very much a student lounge. I have students come in every day with problems: grades, family, relationships, tuition, angers and joys. We love one another very much. What is said when the door is closed is private and confidential. I have never broken that rule, never.

I've had students come out quickly. I've had them thinking and pondering. I've had them come out and

#### \* Bluford \*

I HEAR PEOPLE SAY WE SHOULD GO AROUND "OUTING" CLOSETED GAYS. I AGREE WHEN THEY SAY THAT THE HYPOCRITES WHO PLAY "STRAIGHT" AND DAMAGE THE GAY COMMUNITY SHOULD BE DRAGGED, KICKING AND SCREAMING, FROM THE CLOSET.



BUT WHEN IT COMES TO OUTING PEOPLE WHO DO NO HARM (OVERTLY) TO US, I THINK WE DO MORE HARM THAN GOOD. IT TOOK ME YEARS TO BE GAILY GAY, AND I NEEDED THE CLOSET TO FIGURE OUT WHO THE HELL I WAS.



WHAT WE NEED TO DO IS PULL OURSELVES FARTHER OUT OF THE DAMN CLOSET SO THAT THE ROAD WILL BE EASIER AND MORE VISIBLE TO THOSE TENDER YOUTHS WHO FOLLOW OUR FOOTSTEPS. THEN, THE CLOSET WON'T SEEM SUCH A VIABLE OPTION.



IT WASN'T UNTIL I MET A PAIR OF VERY OUT, HAPPY AND WELL-ADJUSTED FAGS THAT I THOUGHT, "OH, I CAN BE GAY AND HAPPY AT THE SAME TIME." I WAS STRAIGHT (THAT MONTH) BUT THEY WERE OPEN AND RELAXED AROUND ME.



© Bluford

lose their families. I've had the gossip about last weekend's party. They pass on sexual information very quickly. Booze or drugs, whatever, allows them to do what they want and they often feel they are safe with their peers. Not so. I've seen it (coming out) nearly destroy some students. It is not really a matter of outing, but gossip; it amounts to the same thing, I guess.

I just do not feel outing is safe for those at such a young age. When a student says he/she is afraid Mom and Dad will find out, I tell them I do not feel there is as yet any reason to, lay it on them; wait a while, be sure, find out what your life is about. Why give them a problem they are not ready to handle? True, it would be their problem, but just wait a bit. Right or wrong, this is what I tell them.

I've seen many, many young people crushed and destroyed by their own coming out—let alone, being pushed out by others.

Someone once said, "Children can be cruel." Well, so can young adults. So can we oldsters. I say, let the kids decide. If they want to come out, fine. If not, just let them alone.

I say: Let's love them. Let's guide them. Let's care. But let us let them, allow them, to make the choices.

Richard Leaming  
SFA Theater  
Boston University

#### Hex on Rex

Our disenchantment with Rex Wockner's "reporting" has reached another apex. As members of ACT UP/Chicago, we feel it is incumbent upon us to respond to his absurd coverage of the national AIDS actions in

Chicago April 20-23. Our comments are intended to be read as part of a more general critique of his work that has been building steadily over the past months in various sectors of the lesbian and gay community. In short, his coverage of the aforementioned events is indicative of his persistent tendency to delegitimize and minimize the politics of race, gender and class in our community.

Once again, his cynicism, arrogance and downright obliviousness have prevented Rex from registering the significance of some historic events: the first national AIDS action in the Midwest, the first conference of people of color and AIDS activism, a critical moment in the forging of links between local organizations and the national AIDS (activist) movement, a new level of

solidarity between activist groups of women, people of color and people with immune-system disorders.

Instead of focusing on these things, Rex undercuts them by suggesting that we were protesting "alleged discrimination" by health-insurance companies. Look Rex: We weren't protesting the "alleged" nature of discrimination. We were protesting discrimination. If you have a problem with the status of "discrimination" as a category to mobilize around politically, then we suggest you reexamine your commitments. Do you realize that by putting the word "crisis" in quotation marks, you imply that the whole AIDS phenomenon is a sham invented by some agitators, that people aren't dying and losing loved ones, that our pain and rage is invalid? To those of us who are willing to take





Chicago, April 23, 1990

Photo: Patsy Lynch

to the streets, AIDS represents a genuine crisis, however much you may find it shrill and overblown that we use that rhetoric.

But there's more: Anyone who read your non sequitur "another crescendo was reached several moments earlier" statement must have inferred that you had privileged the wrong crescendo! Only the most conventional and unproblematised sensibilities could account for your denigration of the women's action of blocking the street with "old mattresses" in favor of the more-macho balcony maneuver of four men—with names. Why aren't any women named? For example, you could have easily gotten the names of Lulu Belliveau and Andrea Stanley, the two San Francisco women pictured with the article.

Finally, we contend that you reduced the vigil at Cook County Hospital—and by implication the entire demonstration—to the irrelevant acting out of a bunch

of "'60s activists." You write, "The air was thick with the political philosophy that in order to be free, all oppressed peoples must unite against the straight, white, male establishment." This comment is totally subjective, and you can't get away with passing it off as reporting. But you make your bias clear in the next paragraph, when you suggest that it is somehow unfair to white gay men that a focus is put on women and people of color once in awhile. This is absolutely unacceptable.

Given your relatively adequate coverage of events pertaining to gays and lesbians in Eastern Europe, we suggest that you (be) sent there on permanent assignment.

ACT UP/Chicago

Rex Wockner replies:

1) It is neither my duty nor my intention as a news writer to minimize or maximize ACT UP's "politics of race, gender and class." If anything were ever to be maximized, it would be the politics of

homosexuality, as I am a reporter for gay/lesbian newspapers.

2) The people of color conference was covered by another Chicago-based reporter. The article has appeared in Chicago's Outlines and is available for syndication.

3) I have no first hand information on HIV-related discrimination by the insurance companies ACT UP picketed. The word "alleged" is standard usage in news reporting whenever unconfirmed allegations are published.

4) The word "crisis" was put in quotes because it was a word used by ACT UP leaders—a quote. Also, the phrase I wrote was "health-care crisis" not "AIDS crisis." I never implied or stated that the AIDS epidemic is not a "crisis."

5) There would never be room in a news story for the names of 25 people—and that's at least how many blocked the streets with old mattresses.

6) Yes, I observed the takeover of the Cook County Building as more dramatic than the blocking of the Clark-Randolph intersection. ACT UP/Chicago has blocked that intersection before, but it has never before commandeered the Cook County Building. I was not the only reporter to see this event as the day's climax.

7) I stand by my statement that the air at the vigil outside Cook County Hospital was thick with the political philosophy that in order

to be free, all oppressed peoples must unite against the straight, white, male establishment. I listened carefully to the first 15 speeches and noted the audience reaction.

8) I noticed that coverage of the demo in Boston's Gay Community News was written by ACT UP/Chicago member Debbie Gould. That's one way to get exactly what you want in the newspaper. The article, incidentally, did not mention the takeover of the Cook County Building.

9) Budapest is lovely in June. Unfortunately, I must go to dreary Stockholm to cover the ILGA conference.

## Corrections

In no. 49., Zette was misquoted as saying that Steven Lang worked in a pizza parlor in his neighborhood, when it was actually Steven Baldwin. Apologies to Lang and Baldwin.

# XEROXED

## Republican Bias

The Honorable Ralph Marino  
Senate Majority Leader  
New York State Senate  
Albany, New York 12247

Dear Senator Marino:

Yesterday I received a copy of your press release, "Senate Republicans Propose Comprehensive Anti-Bias and Gang Assault Bill," along with your cover letter dated May 16.

While I would not argue about how this bill deals with assault crimes and gang assaults in particular, to also call it a "Comprehensive Anti-Bias" bill is an insult to everyone who has worked so hard at trying to get the New York State Senate to pass an effective anti-violence bill.

For years, the Republican majority in the State Senate has refused to vote out of conference any anti-bias legislation that included the words sexual orientation. This year, the proposed legislation S4600A, sponsored by Senator Roy Goodman, has been stalled. This bill would protect all New Yorkers, including lesbians and gay men, who are becoming the most frequent victims of bias-related incidents. In the first four months of this year, the New York City Gay and Lesbian Anti-Violence Project has recorded an increase of 128 percent in bias-related incidents over the similar period last year.

Supporters of S4600A include the Anti-Defamation League, the Staten Island Human Rights Coalition, the Brooklyn Residents Against Bias-Related Violence, the Bar Association for Human Rights, the New York State Black Women's Political Action Forum, Lambda Legal

Defense and Education Fund, Disabled in Action of Metropolitan New York, Long Island Human Rights Project, as well as many of the leading politicians and district attorneys in our state.

While S8766 only requires that judges consider as a factor at sentencing whether an assault was bias-motivated, S4600A actually mandates that a person convicted of bias-related violence or intimidation will serve a consecutive sentence for this offense. It is not left to the judge's discretion. S4600A also allows for a conviction for bias-related violence or intimidation regardless of whether or not a conviction has been obtained for any other charge. And S4600A requires all law enforcement agencies to report annually the number of investigations undertaken, not just the convictions.

In the past you have stated your support for anti-bias legislation. In your capacity as Senate Majority leader, New Yorkers look for you to lead the Senate Republicans to honestly address the issues of bias crimes, not to put up smokescreens.

How many more Yusef Hawkins, James Zappalortis and Michael Griffiths have to die before the Senate Republicans finally act?

Howard Katz  
Bias Legislation Project  
Coordinator  
New York City Gay and Lesbian Anti-Violence Project

## The Invisibility of Brewster Place

Ms. Oprah Winfrey  
The Oprah Winfrey Show  
P.O. Box 909715  
Chicago, IL 60690  
Dear Ms. Winfrey,

First of all, I'd like to congratulate you on all your successes. You're a talented and ballsy woman, and deserve all you receive.

I watched the special, *The Women of Brewster Place*. I also read the book. I've now been reading about

the new series. Oprah, where is the lesbian couple?

I'm a cable TV producer in New York. I understand business and sponsor considerations. I am also an out dyke. Isn't there some way to incorporate those beautiful women back into the theme of your show? Must they disappear? How invisible do we have to be?

It's bad enough that gay people, and gay women in particular, are not written into more scripts, etc., to begin with. Where we are present, do you have to write us out?

If anyone has the power, and the savvy, to maintain the integrity of the story line, it's you.

By all means, go for the money. But don't forget that Brewster Place is a powerful story because of all of its elements. At least ten percent of Black women are gay, probably more. Their inclusion in the original book, and TV special, lent credibility, style and romance.

Thanks for listening. Best of luck.

Judith Oppenheimer  
Manhattan

## Dreamboat of the Week

# Gran Fury

*As the war on art escalates and pinheaded forces of the far wrong twist the screws one turn tighter around the minds, hearts and privates of artists, AIDS activist art collective Gran Fury has stood as notice to all: Their infamous Riot logo, evocative poster campaigns and recent impudence at the Venice Biennale (neither the floundering of the Biennale's director nor the purported push, push, push of the Vatican brought down their anti-Pope installation) say Fight back! when they say Get back.*

# Unrelenting Gay-Bashing Spate Continues

## *Transvestite murdered, two men beaten*

by John Voelcker

NEW YORK—The epidemic of gay-bashing that has swept New York City this spring continued last week, with the murder of a transvestite in the Bronx and the beating of two gay men in Greenwich Village.

As reported in *Newsday*, Fabian Thomas, 28, was shot once in the back on Wednesday, May 30, in the Bronx One Auto shop on 150th Street and Cortlandt Avenue. He died at the scene. At the time he was shot, Thomas was said to have been wearing faded jeans, women's sandals, a blue blouse, and a long braided wig.

Thomas' relatives and friends told reporters that he was occasionally harassed because of his homosexuality and flamboyant wardrobe; Thomas was said to have called himself "Aruba Woman."

Police arrested Lewis Cedres, 19, of 3125 Park Ave. in the Bronx, and charged him with second-degree murder. The killing had not been classified as a bias crime at press time, but police said they were still investigating.

Early in the morning of Friday, May 25, two gay men were attacked and beaten by a gang of four or five men, one of them reputedly a U.S. Navy sailor in uniform. Steve Nesselroth, 33, an East Village resident,

and Benjamin Dickerson, 30, of Atlanta, were walking west on Waverly Place near MacDougal Street, when the group taunted them.



**FIGHTING INVISIBILITY**  
*Steve Nesselroth*

Photo: Andrew Lichtenstein

"Just as we walked past them," Nesselroth told *OutWeek*, "they said, 'Oh, another couple of fags,' and I said, 'Yeah, that's right,' without even thinking about it."

Nesselroth said the uniformed sailor came up to him, asking further questions—"How come you said that? Why would you say that?"—and the incident escalated when other members of the group shoved, hit and then jumped the two men.

Dickerson was hit in the head with what Nesselroth believes was a bottle in a plastic bag, and Nesselroth himself was pushed to the ground, spraining his wrist and scraping the skin on both his hands.

Two Transit Authority policemen responded to the men's calls for help and chased after the attackers, who quickly scattered. One TA officer hailed a cab to get to the other side of Washington Square Park, where three of the alleged attackers, including the sailor, were apprehended. Nesselroth and Dickerson identified the three as their assailants, and, after filing a complaint at a TA patrol station in the Canal Street subway station, they were taken to Beekman Downtown Hospital for treatment.

The three men arrested—Thomas Holtorf (the one in the sailor uniform), 19, of 523 Naughton Ave., Staten Island; Nelson Padea, 18, of 1010 E. Tremont Ave. Bronx; and Luis Suarez, 17, of 33 Bank St. in Manhattan—were charged with third-degree assault, harassment and aggravated harassment.

Padea and Suarez also face charges of possessing stolen property from other, non-gay-related incidents. All were released on bail. They will appear in court on June 26. The incident has been designated an anti-gay bias crime.

Nesselroth, an employee of the New York City Department of Corrections, said that he decided to go public as a gay-bashing survivor because such crimes "aren't being publicized enough."

"I know of four or five recent bashings," he told *OutWeek*, "and they seem to be increasing, even before the summer season. I just think these kinds of crimes need to be made more visible." ▀

## Accused BoyBar slasher released without bail

NEW YORK—The 16-year-old man arrested on felony assault charges for the May 12 slashing of a gay man on St. Marks Place was released from prison last week "on his own recognizance" by a city judge.

In the incident, a 28-year-old East Village man was gouged and slashed in the face with a box-cutter knife. His injuries required more than 60 stitches, and he was left with permanent scars.

Chuck, who asked that his last name not be used, located his alleged attacker on St. Marks Place several days later and called the police, who arrested the man on May 17.

Jose Martinez, of 756 Fox St. in the Bronx, was charged with three counts of first-degree assault—for use of a dangerous instrument, permanent disfigurement and creating a grave risk of death—as well as one count of second-degree assault. Each of the first-degree charges carries a maximum sentence of 15 years in jail.

The district attorney's office, which had raised the charges against Martinez from second- to first-degree assault, requested that bail be set at \$7,500. But based on a recommendation by the Criminal Justice Agency, which interviews those charged with crimes before such hearings, Judge Laura Drager released Martinez on his own

recognizance.

Mary deBourbon, a spokeswoman for the judge, told *OutWeek* that such factors as the defendant's age and his lack of prior convictions would figure into the agency's recommendation.

Matt Foreman, executive director of the New York Gay and Lesbian Anti-Violence Project, called Judge Drager's action "an outrage," saying that "a 16 year old known to roam the streets with a gang most late evenings, and [who is] now facing significant jail-time, is certainly a likely candidate to attempt to flee prosecution."

The Anti-Violence Project has distributed fliers calling for members of the community to express their anger over Martinez's release. Judge Laura Drager can be reached at Justices' Chambers, 100 Centre St., New York, NY 10013, or at (212) 374-5864.

The Queer Nation, a lesbian and gay direct-action group, is also working on ways to publicize the alarming increase in bias crimes against gay men and lesbians. Such actions are planned for around the time of Gay and Lesbian Pride Week. A planning meeting is to be held at 8:30 pm on Tuesday, June 5, at The Lesbian and Gay Community Center, 208 West 13th St. in Manhattan.

—John Voelcker

## Conviction in 1989 antigay assault

NEW YORK — The man who assaulted a prominent gay activist outside a Chelsea bar last summer was convicted on three separate charges last week.

Eliezer Vasquez, 43, was convicted in New York City Criminal Court of attempted assault, possession of a criminal weapon and harassment on May 24, nearly ten months after he attacked Rodger McFarlane with a crutch outside the Rawhide, a gay bar on Eighth Avenue. Vasquez also yelled antigay slurs during the attack.

McFarlane is the executive director of Broadway Cares, which provides support services to Broadway actors with AIDS. He is also a former executive director of the Gay Men's Health Crisis.

The defense lawyer made McFarlane's highly

visible stature in the community an issue during the trial—"a politically motivated witch hunt," according to the Gay and Lesbian Anti-Violence Project, which monitored the case.

"The criminal justice system can work, but it takes an incredible amount of perseverance," McFarlane said of the conviction. "It's important not to let thugs get away with attacking us."

Vasquez, a construction worker who lives in Chelsea, has a record of prior arrests but no convictions, and is scheduled for sentencing July 10, according to the district attorney's office. Anti-Violence Project staffers said that a jail term is unlikely and expect probation for Vasquez.

The assistant district attorney prosecuting the case was David Rivera.

—Andrew Miller

# City Settles With Strip-Searched Women for \$8,000 Each

by Nina Reyes

NEW YORK—Twenty-nine women who were allegedly illegally strip-searched last year after being arrested for civil disobedience at an ACT UP demonstration have each received an \$8,000 settlement from the city. Debate over what the individual recipients should do with the money, however, has divided the group, according to several sources.

A number of the recipients have also expressed outrage that the city parted with nearly a quarter of a million dollars while claiming budgetary restrictions make funding additional AIDS services impossible.

"It's just such waste, such utter waste," said Ann Otto, who picked up her check from the city on May 31.

"We had wanted a lot of things aside from money," stated Rachel Lurie, one of the women who received the city's settlement payment. "The only thing the city was willing to do was a monetary settlement and issue a statement."

Lurie also explained that some of the women felt very strongly that the money received from the city should be given to projects fighting for the rights of prisoners, against AIDS and for other issues important to the lesbian and gay community. While many of the women are in fact donating either a portion or the total amount of the settlement, others have chosen to use the money in other ways.

Lurie added that, although the suit did not bring about the procedural changes that the plaintiffs had asked for, "unofficially, the word has gone out that it's not OK for the guards to strip-search, because the city will have

to pay for it."

The women were arrested in March of 1989 at ACT UP's second anniversary demonstration at City Hall. News of the strip searches, which were performed by female prison matrons, made the front page of *The New York Times* the next day, and set off a whirlwind of media controversy in the city's daily papers and on television talk shows.

The women were arrested on minor charges which did not necessarily provide the basis for the reasonable cause required before lawfully subjecting someone under arrest to a strip search.

The city's settlement payment was accompanied by a statement from the

city and stipulated that the city did not admit violation of the law, whatever the implication of the settlement.

Another issue that has troubled some recipients was that some women who were strip-searched claimed their legal counsel did not advise them that the monetary settlement had been accepted.

Sources said that these women felt strongly that the group should hold out for implementation of the policy changes that they had understood were a part of their settlement offer, and that they were unhappy with the attorneys' decision to accept the monetary settlement. Lawyers for the group were not available for comment. ▼

## ACT UP Brutality Complaints Filed

### Hospital admits women to AIDS ward

by Rex Wockner

CHICAGO—At least two of the AIDS demonstrators who said they were beaten or harassed by Chicago police officers and Cook County sheriff's deputies during the April 23 national AIDS demonstration in downtown Chicago's Loop have filed formal complaints with the Chicago Police Department.

Leonard Benefico, coordinator of

operations for the CPD Office of Professional Standards, said one of the complaints alleged excessive force and will be investigated by OPS.

The other complaint, Benefico said, "involves non-excessive-force allegations and is under investigation by the [CPD] Internal Affairs Division."

At a press conference the day after the demo, ACT UP members charged police and sheriff's officers with

repeated acts of gratuitous violence during the arrests of the 129 protesters who committed civil disobedience.

Demonstrators said they were kicked, punched, banged into walls, jumped on, dragged, charged with horses, cut, scratched, bruised and locked in a sealed paddy wagon with its heater on in 87-degree weather.

*OutWeek* has been unable to determine if any complaints have been filed with the Cook County Sheriff's Department, but sheriff's spokesman Bill Currie has previously stated that "the door is open" to anyone "who feels they were poorly treated."

In other demonstration news, Cook County Hospital admitted the first woman to its AIDS ward April 24. Unfair treatment of women with AIDS was one of the primary focuses of the weekend's protests.

Hospital officials denied that the ACT UP demonstration brought about the change, but ACT UP's Carol Hayse said, "It's quite obvious to us that it was the result of our efforts.

"People always want to deny the efficacy of radical action," Hayse said. "Those kind of people will want to take credit for doing it and steal the thunder of the movement." ▼

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# Front Liners Tense Over Mayor's Proposed AIDS Budget

by Duncan Osborne

NEW YORK — Mayor David Dinkins released his version of the city budget on May 24, and city council budget hearings are slated to begin this week. But despite overall increases in AIDS spending levels, a substantial disparity remains between the amount the mayor's budget proposes for AIDS-related services, and the amount people on the front lines of the AIDS epidemic say their organizations must have to keep pace with New York City's spiralling AIDS caseload.

Last December, the Committee for AIDS Funding, a coalition of 27 organizations based in the AIDS community, proposed that New York City increase AIDS spending by \$156 million in the coming fiscal year. Recognizing that such funding was unlikely, the coalition issued a memo last February outlining a "survival budget" with proposed increases in AIDS spending of roughly \$30 million.

However, according to Dinkins' Press Secretary Albert Scardino, the mayor's budget for fiscal year 1990-91 proposes only \$9.1 million in AIDS-spending increases, a figure less than one third of what the community said it needs merely to stay afloat another year.

In a press briefing at the Gay Men's Health Crisis on May 30, pessimism was mixed with guarded praise for specific line items in the budget.

Members of the Committee on AIDS Funding lauded the call for the addition of 224 case-management

and staff positions at the Department of Social Services Division of AIDS Services, which provides support services for people with AIDS.

However, Rona Solomon from the Center for HIV Education and Services in Staten Island said the department has no presence in her borough.

"It's a five-borough city with [DAS] offices in four boroughs," she said, questioning whether any of the new case-management units would be placed in Staten Island.

According to other Committee

**FY 1990-91  
proposes...less than  
one third of what  
the community says  
it needs merely to  
stay afloat.**

for AIDS Funding members, welcome budget items include the addition of two full-time and two part-time community-outreach workers at the Department of Health, who would distribute educational materials to gay and bisexual men of color.

But proposed cuts in programs in public schools, and the flat funding of community AIDS organizations without providing a safety net for inflation alarmed CAF reps across the board.

Some CAF members expressed concern over funding levels for housing for people with AIDS, pediatric AIDS cases, and programs run by the city's beleaguered hospital system.

And Ron Johnson, the executive director of the Minority Task Force on AIDS, said that the six-month funding figures for some AIDS service organizations, would be spread over 12 months, effectively cutting in half the municipal funding for affected groups. Johnson's own organization would be affected by Dinkins' flat-funding proposal.

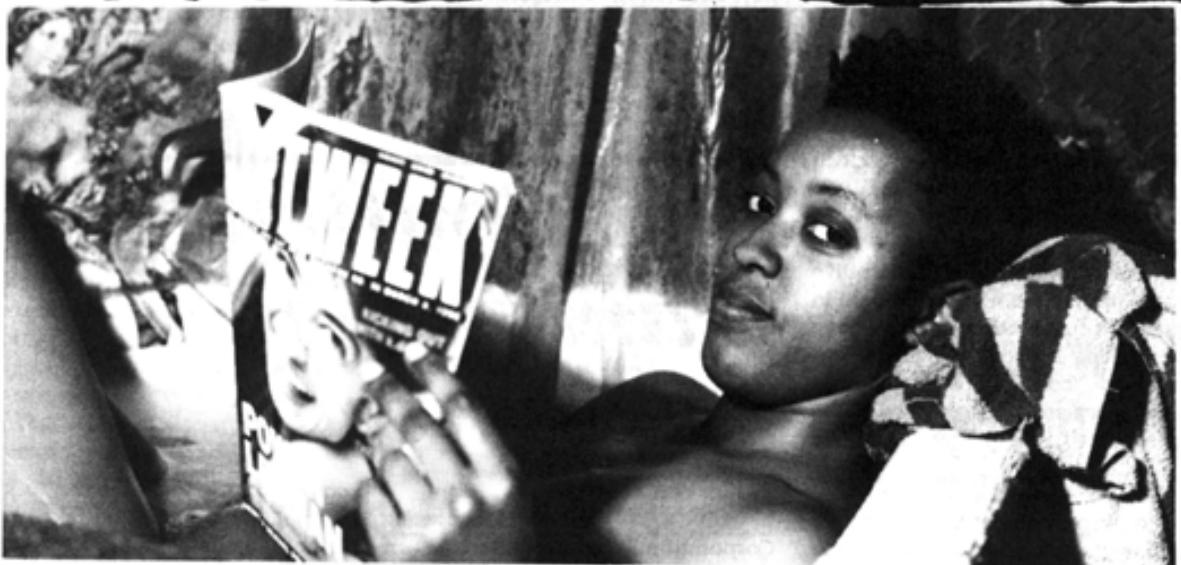
"Mayor Dinkins had plans for this budget," Jennifer Kimball, a mayoral spokeswoman, told *OutWeek*. "[But] with the deficit, it is all-around disappointing to the mayor. Given that we have a deficit of nearly two billion dollars, the nine-million-dollar increase in spending for AIDS speaks very loudly." She noted that the proposed overall increase in AIDS spending is second only to proposed increases for funding drug-treatment programs.

After two weeks of city council hearings, at which everyone, from city-agency heads to concerned private citizens are expected to testify, the mayor and representatives from the council will begin budget negotiations. The Council must approve a budget by July 1.

Dinkins will ask the City Council to approve tax hikes in order to meet the budget shortfall, but election-conscious council members may very well bridle at the suggestion.

CAF is expected to begin an intensive lobbying campaign aimed at convincing city council members to hold the line on budget cuts and gain increases wherever possible. Representatives of all 27 member organizations plan to testify before the Council during the upcoming budget hearings. ▼

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## Gay Ghanaians Reach Out

by Rex Wockner

WASHINGTON—The secretary of Club De Legayes, a gay and lesbian organization in Accra, Ghana, has written to the National Gay and Lesbian Task Force seeking contact with the rest of the gay world.

"We found your address in the world almanac, and we have decided to write to you because we feel you will be of great help to us," wrote Enos Jeffreys.

"Our activities are quite secretive since it has not been legalized here in Ghana. We have been for quite a long time looking for someone to help us get into contact with similar organizations and also get listed in the gay and lesbian publications in the U.S."

The group requested copies of gay newspapers and offered to welcome gay and lesbian tourists who wish to visit Ghana.

Club De Legayes is the second clandestine gay group in this West African nation to make itself known. About a year ago, 14 people in the city of Nkawkaw formed a secret gay group and sent out a plea for moral support and money for printing.

Ghana, with a population of 14 million, is the world's leading grower of cacao beans. Most of its citizens are very poor, and only one in four can read and write.

According to the *Spartacus International Gay Guide*, there is no law prohibiting homosexuality and no legal age of consent. This contradicts Jeffrey's letter.

*Spartacus* states that "there is nothing unusual in Ghana about people just fulfilling their sexual desires, including gay ones, without taboos. Nevertheless," the book continues, "foreign tourists sometimes end up somewhat confused when they use their accustomed methods of sexual approach, discovering that, in a sexually open culture, there are completely different, complicated rules

of conduct."

The book lists several "mixed gay and straight" hotels, theaters, nightclubs, restaurants and bars, and 11 separate public cruising areas for gay men, including beaches, universities and the central post office.

Club De Legayes' address is: Enos Jeffreys, Club De Legayes, Bubuiashie, Atico, P.O. Box 3879, Accra, Ghana. Phone: 011-233-21-224112.

The group in Nkawkaw can be reached c/o Festus Owusu Sekyere, P.O. Box 282, Nkawkaw-E/R, Ghana.

—filed from Chicago

## BBC Confirms Iranian Gay Executions

by Rex Wockner

LONDON—The British Broadcasting Corporation Monitoring Service, an intelligence-gathering wing of England's state-owned radio and TV, has confirmed sketchy reports from January that the government of Iran executes men and women found guilty of having homosexual sex.

Monitoring shortwave broadcasts of the Voice of the Islamic Republic of Iran at 10:30 (Greenwich Mean Time) on May 18, the BBC recorded a second "Friday prayers" sermon delivered at Tehran University by Ayatollah Musavi-Ardebili, one of the country's leading politicians and spiritual leaders.

"For homosexuals, men or women, Islam has prescribed the most severe punishments," the Ayatollah said. "After it has been proved on the basis of Shari'ah, they should seize him [or her], they should keep him standing, they should split him in two with a sword, they should either cut off his neck or they should split him from the head."

"He will fall down," the Ayatollah continued. "After he is dead, they bring logs, make a fire and place the

corpse on the logs, set fire to it and burn it. Or it should be taken to the top of a mountain and thrown down. Then the parts of the corpse should be gathered together and burned. Or they should dig a hole, make a fire in the hole and throw him alive into the fire. We do not have such punishments for other offenses.

"There cannot be the slightest degree of mercy or compassion toward those who observe inadequate Islamic dress or toward prohibitions," the Ayatollah went on. "There should not be the slightest degree of mercy toward these criminals."

At that point, according to the BBC, the crowd listening to Musavi-Ardebili's speech erupted in shouts of "God is great."

"We have to try and establish an anti-vice culture in our society," the Ayatollah explained. "We must make certain that those unlawful acts are shunned by the people. The people should learn to see evil, to a degree that even the perpetrator of a vice should tremble with a tormented conscience after having committed that vice under the compulsion of physical desire."

Musavi-Ardebili then relayed "a tradition cited in Malek Bin Attiyeh," in which a man approached the Imam Ali and stated, "I have committed a homosexual act."

"Islam has laid down a choice of three punishments with respect to such acts: decapitation, being thrown off a mountain or being burned alive; these are your choices," the holy leader replied.

"Ali, tell me, which is the harshest?" the man asked.

"The third one," Ali replied.

"In that case, I will take that one," the man said.

"That is what culture is; that is the anti-vice culture," Musavi-Ardebili told his audience.

News of an official extermination campaign against Iranian homosexuals was first published January 22 by syndicated U.S. newspaper columnist Jack Anderson, who said the crackdown began on New Year's Day, following meetings between Iranian Chief Justice Morteza Moghtadai and lower officials.

Moghtadai reportedly told the officials that "the religious punishment for the despicable act of homosexuality is death for both parties," and detailed five execution options: "being beheaded by a sword, being stoned to death, being thrown down from a height such as a mountain or tall building, dying under the rubble of a wall demolished on their head, or being burned alive."

Anderson's column was based on shortwave broadcasts and sources inside Iran, he said.

At that time, the U.S. State Department deputy public affairs advisor for Near Eastern and South Asian affairs, George Malleck, said: "If it was on the radio, it's probably true. Those people have committed so many grievous offenses against common decency, you shouldn't be surprised that this is just one more group of people who have been chosen for the regime's ire. They kill lots of people for lots of reasons, none of which make lots of sense."

*—filed from Chicago*

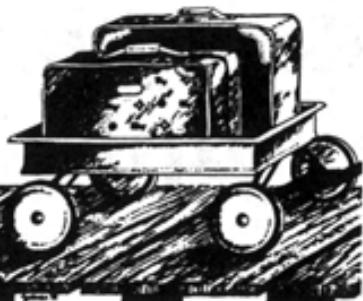
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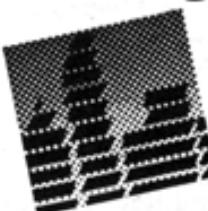
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BOSTON

## Results in on Gay Couples Survey

by Paul Rykoff Coleman

SEATTLE—Gay men in long-term relationships stay with their partners, on average, two years longer than lesbians. They also have sex more frequently than lesbian couples but enjoy it less.

These are some of the findings that the publishers of a newsletter for lesbian and gay couples announced after recently tabulating the results of 1,749 responses to a survey they conducted to gauge behavior and attitudes among same-sex couples. The publishers, Stevie Bryant and Demian, say their survey results, aside from providing interesting insights, will be useful to social-service organizations, government agencies and employers that may be facing issues of employment, taxes, insurance, credit and housing as they relate to same-sex couples. Most (95 percent) respondents were white. Of 1,266 couples represented in 1,749 surveys returned, 706 were lesbian and 560 were gay men. The average age of respondents was 35.

According to the survey, men stay together, on average, 6.9 years, women 4.9 years. Even so, more than 100 couples reported being together more than 15 years.

The definition of "relationship" was determined by each respondent, said Demian, who with 10-year partner Bryant conducted the survey for their Seattle-based newsletter, *Partners*. "A few respondents defined themselves as trios or some permutations of that," Demian said. "We did not say anything on the survey forms about what constitutes a couple or family arrangement."

Even what constitutes "monogamy" (or, as the survey authors put it, "sexual exclusivity") was left up to the respondents. Among women, 91

percent said they were sexually exclusive, while 63 percent of men said they had no sex outside their relationship. Nevertheless, 7 percent of women and 26 percent of men

reported being "monogamous with agreed exceptions." These exceptions include being apart from one another and agreement on the number of times

See COUPLES on page 36

## New Chief for Promoters of Nudging—Not Dragging—Gays Out of the Closet

by Janis Astor

SANTA FE, N.M.—Amidst the swirl of controversy created by proponents of outing, who advocate shining lights into the closets of gay and lesbian public figures, a self-dubbed grassroots organization devoted to gently encouraging people to become openly gay at their own pace has appointed its new executive director.

Lynn Sheppard has taken over the helm at National Coming Out Day (NCOD). The group's purpose, said Sheppard, is to inspire "everybody to take their next step" in the coming out process.

The organization's official coming out day, October 11, is already celebrated in 18 states, and Sheppard, who will make \$44,000 annually, hopes to reach the remaining 32 shortly.

While acknowledging that outing is a "delicious temptation," Sheppard

stressed that it "circumvents and cuts short the individual process that a person needs to go through in order to come out in a more natural way."

She recalled an incident from her own closeted days, when a straight person tried to out her in front of a rap group. "I just was not ready...and the thought, the feeling of having somebody literally dragging me out—it was so invasive."

Adding that outing may not be the best way to establish role models for the community, Sheppard stated: "If that woman had outed me...I'm not sure I would have been the role model that I feel like I am today. I needed to go through some amount of time, experiences and life before it felt necessary for me [to come out]."

While Sheppard claims that most of the gay women and men she knows disagree with outing, she believes that outing poses no threat to the efforts of

her organization. "Like any two philosophies, the two can coexist, side by side," she said.

Shepodd's typical day consists of developing a national mailing-list, as well as talking on the phone to individuals and organizations about becoming sponsors or major donors to the organization. The group's T-shirts, emblazoned with a logo by the late gay artist Keith Haring, are a frequent sight at gay and lesbian pride marches.

National Coming Out Day is funded by both individual and corporate sponsors, one of which is the embattled National Gay Rights Advocates (NGRA). Recent staff and board upheavals at the West Coast law firm have recently dragged its reputation across the pages of the gay and lesbian press.

Jean O'Leary, the former executive director of NGRA who was at the center of the controversy there, spearheaded efforts to promote support for National Coming Out Day in 1988. O'Leary, who through NGRA provided the initial financial support to insure



**COME OUT, COME OUT WHEREVER YOU ARE**  
*Lynn Shepodd*

National Coming Out Day's existence, continues to co-chair the group, along with co-founder Rob Eichberg.

According to O'Leary, "Lynn works on the program, shapes it

from day to day, determines how it's going to look and gets other organizations to sponsor it. She's in charge of keeping it all together and pushing it forward."

Last year, National Coming Out Day inspired TV talk-show host Oprah Winfrey to devote an entire program to the experience of coming out as a gay man or lesbian.

Shepodd and Pilo Bueno, NCOD's coordinator, are the group's only paid staffers. Bueno receives \$26,000 annually.

Shepodd, 40, lives with her lover Honey Ward, who along with Rob Eichberg runs "The Experience," a travelling workshop for gay men and lesbians designed "to improve the quality of life." Previously, Shepodd was an administrative assistant to David Roberti, the Democratic president pro tem of the California state Senate. From his district office in Los Angeles, she acted as a liaison to Roberti's gay, lesbian and women's constituencies.

*—filed from New York*



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## OutTakes

# Transgender- ist snakes flaunt their lifestyle

CHICAGO—One percent of male Canadian red-sided garter snakes emit a ratio of chemicals that cause other male snakes to try to mate with them, according to *Discover* magazine.

Scientists first stumbled upon the phenomenon in Manitoba in 1983, when they found that 33 of 200 garter snake "mating balls" had no females in them.

"Mating balls" occur outside the hibernation dens of every female snake, where between ten and one hundred males wait for her to emerge and then surround her—each hoping to be the single male to win her heart. The males flick their tongues and rub their chins along her back until she makes her choice.

But Manitoba researchers Robert Mason and David Crews report that in their research, they found that 17 percent of mating balls contain no female but rather a male with skin ipsids that fool other males into pursuing him.

In the oddest twist, however, the she-males apparently do not desire sex with the males, but rather hope to increase their odds of winning the heart

of the female by distracting some of the competition onto themselves.

In human terms, it would be akin to a straight man dressing as a desirable woman to distract other courters from a woman that he himself desired.

So far, the she-male garter snakes' ploy has been quite successful in mating balls that contain both a she-male and a female. The she-male's odds of winning the female are double that of any given male in the same ball.

According to Mason and Crews, the actual mechanism she-males use to lure males to themselves is their failure to produce squalene, a male pheromone (a substance that causes members of the same animal species to respond physiologically or behaviorally) that repels other males.

Mason and Crews tested their theories by enticing male laboratory snakes to attempt to mate with, and then suddenly lose interest in, paper towels treated with various chemical combinations.

—Rex Wockner

## Boys serve poi with poise



Photo: Rick

SAN FRANCISCO—The Gay Asian/Pacific Alliance (GAPA) held a hugely successful luau that featured an 8-course Hawaiian feast and a professional dance troupe's performance of Hawaiian dances on May 19. The approximately 200 attendees were also treated to a dance by GAPA hula-boys, some of whom are pictured here, who left their table-waiting duties to perform for the celebrants.

"Everybody seemed to have a great time—there was a lot of positive feedback," said Dino Duazo, a GAPA member, explaining that the event was organized specifically to reach out to gay Pacific Islanders.

On June 20, with its lesbian counterpart, Asian/Pacific Sisters, GAPA will present "Escapade," an evening of music and fun for Asians, Pacific Islanders and their friends.

—Nina Reyes

## Swiss police caught with gay sex lists

BERNE, Switz.—Police here in the Swiss capital admitted April 25 that they have been keeping detailed records on gays and prostitutes.

The admission followed an anonymous letter to *Berner Zeitung*, a daily newspaper, and came just three days before the provincial elections.

Gay men were broken down into a number of subgroups, including "sadist," "masochist," "fetishist," "effeminate" and "hustler." Some prostitutes were categorized under "big tits."

"They wanted to know all our cruising places, the bars we meet in, whether we have an animal at home—I guess they're concerned about sodomy—the car we drive, with whom we live and if we do nude or porn photography," said Berne gay activist David Haerry.

Between 300 and 400 gays and

bisexuals were believed to be on the lists.

Haerry said that it remains unclear why the information was collected. The captain of the Bernese police has so far refused comment.

"There has always been a climate of tolerance between gays and cops in Berne, with outdoor cruising tolerated in the gardens of the national parliament," Haerry said. "The gays kept on wanking when cops visited the tea-rooms looking for drug addicts."

It is not the first time Swiss police have been caught with secret lists. Last fall, following a drug-money laundering scandal, lists turned up detailing visits to Eastern Europe by Swiss citizens as well as affiliations with Marxist or fascist groups.

One list even reportedly included citizens who drink beer in the evening, while another listed every book any employee of a foreign embassy had checked out of the national library.

Haerry said the illegal lists of gays and prostitutes will be immediately destroyed now that they have been exposed.

—Rex Wockner

## Irish gay group forges ahead

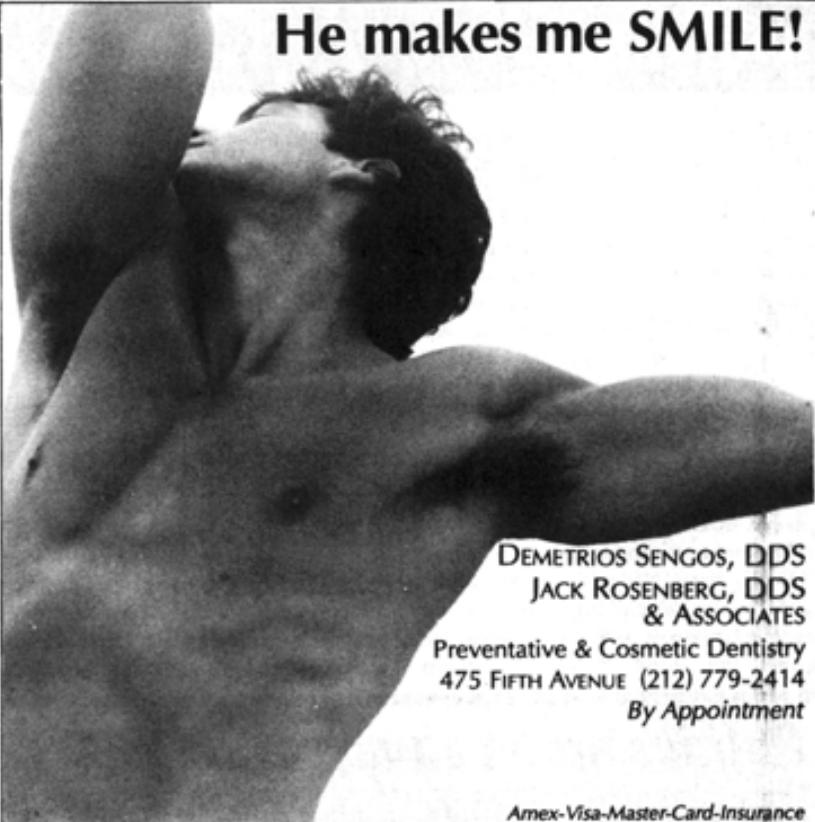
NEW YORK—A new support group for Irish lesbians and gay men is meeting on the first Saturday of every month to tackle such issues as immigration and isolation.

The Irish Lesbian and Gay Organization stirred up a fair amount of attention by advertising in a local newspaper, *The Irish Voice*. It held its first meeting at the Gay and Lesbian Community Center in April.

"It's a forum for people who don't feel 100 percent comfortable being here," says Paul O'Dwyer, a spokesman for the group. Although ILGO also welcomes Irish-Americans, O'Dwyer admits, "That is not exclusively, but predominantly Irish—about five out of 35 are Irish-American."

The rampant homophobia that pervades the immigration system is one of ILGO's major concerns. O'Dwyer explains that immigrants are forced to lie about their sexuality when applying for visas because "homosexuality is grounds for exclusion." And, O'Dwyer believes,

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# OutTakes

mandatory HIV testing of immigrants is yet another form of harassment they must face.

Helping to combat feelings of isolation is high on ILGO's list of priorities. To O'Dwyer, the problem is two-fold. "You're isolated in the Irish community because you're gay, and you're isolated from the gay community because you're a foreigner," he says. He hopes that more people will discover ILGO and realize that they do not have to feel alienated from society.

"There is a togetherness and camaraderie that one will have with people from one's own country. ... We want people to know that we're here," O'Dwyer states. Noting that outreach into different boroughs and surrounding counties is one of ILGO's most important goals, he adds, "The downtown

Manhattan scene can be intimidating."

For more information on the organization, call Paul at (718) 499-1479 or Ann at (718) 462-1527.

—Janis Astor

## Foster-care struggle continues in Bay State

BOSTON—Only weeks after officials announced a reversal of Massachusetts' antigay foster-care policy, Representative Steven Pierce, a Republican gubernatorial

candidate, introduced a budget amendment that would declare lesbian and gay male sexuality a psychological obstacle to the well-being of a child. The House of Representatives passed the amendment by a two-to-one margin.

"Steve Pierce is trying to do what Bush did with the Willy Horton case," said David LaFontaine, a member of the Coalition for Lesbian and Gay Civil Rights. Pointing to the Republican Party's recent challenge to all the Democratic contenders to oppose gay foster parenting, LaFontaine said that he thinks the Republicans will make gay issues—particularly foster care and the potential referendum on the new statewide gay-rights law—one of the top three items on the agenda of the gubernatorial race.

## Politics aren't always a drag . . .



Photo: Efrain J. Gonzalez

NEW YORK—Add Rollerena to the impressive list of supporters gathered by Deborah Glick, the openly lesbian candidate for the New York State Assembly.

The fairy godmother of New York City is pictured with the political hopeful at an awards ceremony sponsored by Lambda Independent Democrats, Brooklyn's gay Democratic political club.

The 12th annual Lunch with Lambda, held May 12, honored David Cantrell, a founder of Gay Friends and Neighbors of Brooklyn and a perennial community volunteer; Paul Horowitz, an active member of Lambda; the entire Gay and Lesbian Alliance Against Defamation; and Rollerena herself for their long-standing and continuing contributions to the lesbian and gay community.

The impressive list of luncheon attendees included state comptroller candidate and former City Council President Carol Bellamy; Liz Holtzman, New York City's comptroller; Brooklyn City Councilmen Sal Albanese and Steve DiBrenza; and future City Council hopeful Tom Duane.

While Lambda Independent Democrats does not make endorsements in Manhattan-based races, one insider told *OutWeek* that "everybody in the club is very supportive of her candidacy."

Glick is being backed by the Gay and Lesbian Independent Democrats in her bid to represent Manhattan's sprawling 61st Assembly District, which encompasses Greenwich Village, Battery Park City, SoHo, NoHo, Tribeca, and parts of Little Italy, Chinatown and the East Village.

Her opponents so far include Robert Rygor, who is also openly gay, and is backed by the New Frontier Democratic Club; Liz Shollenberger, a longtime politico with the support of the Village Reform Democratic Club, which is associated with the mayoralty of Edward Koch; Anthony Hoffman, a district leader with the Village Independent Democrats; and Kathryn Freed, a district leader backed by Downtown Independent Democrats.

The 35-year incumbent, Assemblyman William Passannante, has declined to seek another term. In the overwhelmingly Democratic district, the primary election on September 11 is likely to determine who goes to Albany the next year.—Andrew Miller

"I think it raises the awful spectre of bigotry," stated Marjorie Clapprood, a Democratic representative who vocally opposed the amendment when it came up on the House floor May 17.

Clapprood added, "None of us should hold ourselves in some elevated and exalted position when it comes to judging someone else's ability to love and nurture."

The homophobic amendment was attached to an appropriations bill that is part of the state's 1991 budget. Currently, the bill has passed through the House and will go to the Senate, where pro-gay legislators hope to remove the antigay amendment.

According to gay activists, the contentious debate over the amendment was particularly problematic for supporters of the lesbian and gay community because the amendment's language echoed language written into the state's gay-rights law last year. "They were essentially given an OK to vote on amendments like this one," LaFontaine commented, pointing out that the other amendments added to the gay-rights bill over the objections of its proponents may also eventually come back to haunt activists.

—Nina Reyes

## State AIDS bias office gets new chief

NEW YORK—When Mitchell Netburn joined the small staff of New York State's Office of AIDS Discrimination Issues about two and a half years ago, most of the cases he investigated were complaints against employers and landlords. Now, as its recently named director, he oversees an office that handles a growing number of complaints against the health-care system.

In a May 3 announcement, Netburn, 34, was officially named to his \$43,700-per-year position. A lawyer, he has been acting director of the state AIDS office since last December. He replaces Veneita Porter, who left her job in December for a position in California. The Office of AIDS Discrimination Issues is a small

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# Out Takes



Mitchell Netburn

department within the state's Division of Human Rights. Besides Netburn, the agency has three employees. Its yearly budget is \$125,000, most of which goes toward salaries. The AIDS Institute, a state agency that coordinates funding for AIDS organizations, is giving Netburn's

office \$100,000 annually to hire three more full-time employees.

Netburn's office investigates AIDS-related discrimination complaints in employment, housing, access to public accommodations and health facilities, and specific violations of the state's human rights law. Many complaints filed with his office are resolved informally, he said, but 350 formal complaints have been handled since the office opened in 1983. And, while the early cases were employment disputes, the number of health-care cases, such as complaints of dentists refusing to treat AIDS patients, are multiplying. For example, Netburn said, in 1986, five percent of the cases handled by the office were health-care related. In 1987, the figure rose to 15 percent, in 1988 to 30 percent, and in 1989 to 39 percent. Among the issues Netburn plans to address are: the speed at which complaints are

resolved; outreach to the communities affected by AIDS, including gays, people of color, and women; and the agency's visibility, which will be heightened by hiring a public-information officer to produce instructional videos and brochures. Right now, Netburn's office is overshadowed by the city agency, which, with a staff of more than 20, handles AIDS discrimination complaints within the five boroughs.

Netburn said that he would like to see a time when people with AIDS could talk about their medical condition without fearing retribution.

"It may sound funny," Netburn said, "but ideally I'd like to be out of a job. That would be the ultimate goal."

The Office of AIDS Discrimination Issues of the New York State Division of Human Rights is located at 55 West 125 St. The phone number is (212) 870-8400.

—Paul Rykoff Coleman

## OutWeek's first staff writer comes on board



NEW YORK — Even before she arrived in the office for her official first day of work on Tuesday, May 24, Nina Reyes was on the beat as *OutWeek*'s very first staff reporter.

Reyes, 25, was the staff writer at Boston's *Next* magazine, until that publication went under last year, and has been a frequent contributor to *OutWeek* over the past six

months. She will join the editor-in-chief and the arts, features, news and music editors on *OutWeek*'s editorial board.

"*OutWeek* seems like a lively place to work, and I'm excited about the opportunity to give voice to both the problems we face and the accomplishments we achieve," Reyes said. "Fair, well-balanced, accurate reporting can be a contribution to the health and well-being of our community."

Andrew Miller, *OutWeek*'s news editor, said: "Having a full-time reporter will allow *OutWeek* to expand its news coverage of the people and events that make New York's gay and lesbian community tick. And there was no more qualified candidate for the job than Nina. We're all very excited about

her arrival." The magazine will also continue to employ its pool of free-lance journalists, according to Miller.

Reyes and her lover, Masha Gessen, the director of *OutWeek*'s art department, live together in Brooklyn with "two point three dogs and a side-by-side refrigerator with a built-in ice maker."

—Duncan Osborne

Photo: Andrew Lichtenstein

# AIDS conference boycott spirals

NEW YORK—Two more gay community-based organizations have joined the boycott of the Sixth International Conference on AIDS, adding their names to the list of over 50 national and international groups that are refusing to attend the conference as long as the United States continues to restrict entry of people with AIDS and HIV infection.

Whitman-Walker Clinic, Washington, D.C.'s largest provider of community-based AIDS services, released a statement last week calling the decision to join the boycott a "difficult" one, but affirming the organization's commitment to upholding the human rights of all people with HIV infection. "We feel certain that we can obtain the information presented at the conference through other sources," pointed out John Schappi, president of Whitman-Walker's board of directors.

New York's Community Health Project, a gay and lesbian clinic with a large primary-care clinic for people with AIDS and HIV infection, also decided last week

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page 41 ▼▼▼

to join the boycott of the Sixth International Conference on AIDS. "The clinic has a responsibility, both as a health-care provider and as one of the country's largest gay and lesbian organizations, to stand up for the rights of people with HIV around the world. If we endorse discrimination against them, then we also endorse discrimination against us," declared Rona Affoumado, executive director of the clinic.

The Immigration and Naturalization Service policy, which has sparked worldwide protest, excludes people with AIDS or HIV infection from entry into this country. Recently, the restriction was revised to allow ten-day visas to be distributed to visitors who were coming to the U.S. for conferences that the Secretary of

See OUTTAKES on page 41

# HELP

send two gay AIDS researchers and advocates to the San Francisco AIDS Conference and other meetings in the area. We're writing an English and Spanish summary of the information we gather for people living with HIV/AIDS. If you can help, please send contributions to Kenneth Fornataro at

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# ¿Qué hay en un nombre?

## You say "Latino" and I say "Hispanic"

by Lazaro Hernandez

I am a gay Caucasian Latino man of color from Cuba. Believe me, I've never before described myself in all those terms at once. But, lately, I've been feeling pressure to explore such combinations.



Everyone loves a label. To be politically correct—and fashionable—keeping up with the latest trends in labels is a must. But one must be cautious to avoid offending someone by employing the slightest misnomer.

The issue of using the term "Latino" instead of "Hispanic," among many other topics, was recently discussed at a forum sponsored by Men of All Colors Together/NY (Thanks to David Housel and Marcos Rodriguez for a wonderful program.) Was a conclusion reached? Are we, the gay and lesbian Latino/a community, alerting the general gay and lesbian community to read our lips—or else? I don't think so.

The primary problem is that we are attempting to name something that we haven't defined and possibly can't define. Are we labeling a cultural, linguistic, racial, or geographical group, or a combination thereof? Is this Latino/Hispanic group peculiar to the United States (of America, as opposed to the United States of Mexico, or of Brazil), or to the Americas, or to the world? Whom are we talking about? Are we searching for an inclusive term for an indefinite group?

*Lazaro Hernandez, the editor of CAMPUS UPDATE, the newsletter of the council on International Educational Exchange, is a contributing reporter at OutWeek.*

Hundreds of languages—such as Aymara, Dutch, Quechua, French, Guarani, English, Nahuatl, Portuguese, Tupi—are spoken in the countries south of the U.S. But even if the debate is limited to the U.S., the language diversity is still great; and Spanish is not spoken by all the people who identify themselves as Hispanic or Latino. And even Spanish imposes linguistic limitations because of the gender specificity of its words. You—singularly—are either a "Latino" or a "Latina." In the plural form, we are all "Latinos" (where are the women?). Maybe one day the language will evolve and we will be "Latines," or "Latinis."

Personally, I feel that both "Hispanic" and "Latino" are problematic as labels. They have been associated, historically, with European ancestry, traditions and languages. Where, then, are Native Americans of the countries south of the U.S. left in this debate? And all the Blacks that are descendants of the people enslaved after they were brought over from Africa during the colonization of the Americas? And all the other racial, linguistic, cultural and ethnic groups that are part of our countries (whichever ones we decide to include in our definition)?

I'm sorry to say that I have no solution to offer. But I encourage everyone to stop and think before labeling or generalizing. I do not take it as a personal affront if called "Hispanic" or "Latino," although I tend to favor "Cuban" or "Latin American"; I will warn you, however, that some Latinos do resent being called "Hispanics" because of the connection they perceive between that term and the conquering culture and language, and/or because the word is sometimes associated with the right wing.

A recent *OutWeek* editorial, "What's in a Name?", discusses the

need gay men and lesbians have to find terms that describe themselves. Although I realize the importance played by language and cohesiveness in any struggle for visibility, I grow weary of arguing about semantics. I would rather spend my energies fighting homophobia, sexism and racism. (To tell the truth, I was dreading writing this piece because I knew I could never address all the possibilities for discussion and because I'm tired of looking up every word that comes out of my mouth!)

How can I claim to be a Caucasian person of color? By current popular definition, Latinos are people of color. But racially I may be Caucasian. I researched these words in *Webster's Ninth New Collegiate Dictionary*. Caucasian is defined as: "1: of or relating to the Caucasus or its inhabitants." (Strike one for me!) And: "2: of or relating to the white race as defined by law specif. as composed of persons of European, No. African or Southwest Asian ancestry." (Bingo!) It seems I'm Caucasian because my ancestry lies somewhere within those three geographical areas.

But, how can I label myself anything at all when the definitions are so vague? According to the U.S. government, I'm Hispanic, but you can also be a black Hispanic, a white Hispanic, a yellow, red or brown Hispanic, or, indeed, any shade in between. Labels are a bit repressive and tend to gloss over the richness and variety of the group being defined, even as they serve as a rallying point for cohesiveness and visibility.

Further problems arise in instances when literal translations do not take into account that the words may have different meanings in Spanish and English. For example, in

Spanish, *bispanico* is defined as: "1: Spaniard. 2: pertaining to the peoples of Spanish origin", while, in English, "Hispanic" means: "of or relating to the people, speech or culture of Spain, Spain and Portugal or Latin America." These subtle differences could prevent effective communication between two people who hold disparate ideas on the meaning of a term.

The importance of defining the terms we use is obviously overlooked by many of us. In addition to these definitions I have copied from the dictionaries, we must acknowledge other popular meanings which may not be part of the official lexicon but which the populace has come to associate with certain terms.

While I'm complaining, let me say that I got offended when, after telling someone that I was Cuban, she said, "But you are not like them, you are like us [white]." Recently, at a gay and lesbian dance, a woman, upon hearing I was Cuban, said, "But you don't look Cuban." What in the world is a Cuban supposed to look like? Maybe I should send culturally recognizable messages to proclaim my Cuban-ness. What if I played some conga drums and sang "Babalú Ayé"...

But even more infuriating is the reaction I get when I tell people I'm a Marielito. (Yes, I arrived by boat in May 1980. I'm celebrating my tenth anniversary in the U.S. this month. Cards and flowers may be sent to me c/o *OutWeek*). Last month, I engaged in a conversation with a stranger sitting next to me in a restaurant—a Puerto Rican man who was in Cuba three years ago working for a social-service organization. After finding out I was a Marielito, he exclaimed, "You are the first successful Marielito I've ever met!"

Sadly enough, the worse part of comments like this one is not that they are degrading but that they are intended as compliments. Just the sort of adulation a gay Caucasian Latino man of color from Cuba needs. ▼

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# Comic Strip Afterlife

**by Jaffe Cohen**

Two months ago I performed on "Comic Strip Live," making me, with the possible exception of Alan Sues from *Laugh In*, the first openly gay comedian on national television. During the past few weeks I've met several people who have led me to believe that both gays and straights have a great need for openly gay performers. Last weekend, for instance, after a performance of "Funny Gay Males," I was approached by a gorgeous young man with thick, wavy blond hair and a pink polo shirt.

"I saw you on TV," he drawled.

"Oh, really?" I asked, trying hard not to stare at his well-developed chest. "Where are you from?"

"Alabama."

"People saw me in Alabama?"

"And, you know, we've never seen any real homo-sexuals on TV except on docker-mentaries. And you were much funnier than *The Life and Times of Harvey Milk*."

"Gee. Thanks."

"I work in an office and the next day all the straight secretaries were talking about you. They really liked you."

"They did?"

"Gawd. You all up North think that down South we're just a big bunch of morons. Just like any place else, we've got people who believe in the Bible and then we've got people who use a little common sense."

Meeting this guy reinforced something I've long suspected. Despite idiots like Jesse Helms and Cardinal



O'Connor, the number of people in this country who are using common sense still outnumbers the people who don't. What made meeting this guy so remarkable, other than my being able to speak with my heart stuck in my sinuses, was that the secretarial pool had hardly batted their eyelashes when presented with an openly gay performer.

Times have changed. Perhaps the AIDS epidemic has shoved the gay and lesbian community into the faces of ordinary Americans in such a way that, when the plague finally subsides, we'll all be sitting nonchalantly in their laps like we'd been there all along. Only 50

imitation of my "Sissy in Gym Class" routine.

"You were funny, man. You were real funny."

The dynamics of this exchange were quite interesting. Twenty years ago, I'd often been mimicked by straight guys, but the homage hadn't been so obvious. What made this encounter completely different from the usual straight-man-ridiculing-gay-man situation was that he was actually imitating me doing an imitation of myself. He was doing *my act*.

Now some people could accuse me of appropriating cultural stereotypes and putting on a kind of

***The first time they asked me to cover right field, I went out and bought linoleum.***

years ago there wasn't a single Black man playing major-league ball, and only 20 years ago the idea of women's sports figures getting big money and media attention would have been unthinkable. My guess is that within five years there'll be tons of openly gay entertainers because, from what I've seen, there's already a huge segment of the population sophisticated enough to appreciate us.

One of my greatest joys has come from being appreciated by people who back in high school would have beat the crap out of me if they had known what I was to become. The day after my appearance on Fox television I went to the movies and the big, burly man ripping my ticket tapped me on the shoulder.

"Hey man. I seen you last night on TV."

"Oh no, I automatically thought to myself. He knows he's talking to a fag."

"You were doing this. I seen you."

At this point he did a limp-wristed

gay minstrel show. Maybe I shouldn't have reinforced the ancient stigma that gay men are useless at sports. Then again, as a comic I'm trying to be true to myself, and it just so happened that I was a one-man athletic disaster area. There are probably plenty of gay men who can play baseball, but I wasn't one of them. The first time they asked me to cover right field, I went out and bought linoleum.

I do, however, swim regularly at a university gym, and the other day while stark naked in the shower a handsome man called out my name, which doesn't happen nearly as often as I would like. The caller was one of the lifeguards at the pool who was rushing through the locker room on his way to work. I had a crush on this guy for years.

"Hey you."

"Me?" There was nobody else in the shower.

"Where have I seen you?"

"...I...swim here."

**See COMIC on page 36**

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## COUPLES from page 22

one may have sex each month outside the relationship. Demian said that the greatest diversity between men and women couples was with sexual agreement.

"We asked not only about their sexual agreements, but whether they kept them," Demian said. "Men had more sex and enjoyed it less than women. We found that the greater couples rated their sex, the more highly they rated their relationship in addition to sex time."

The large percentage of men and women reporting sexual exclusivity counters the notion that gay men and lesbians are unable to sustain long-term relationships. "We found that was absolute garbage," Demian said. "That's fake. That's one of the biggest lies revealed by our survey."

To ensure honest answers, no names were requested and couples were asked to fill out their forms out of each other's presence. Nevertheless, Demian said, many forms were returned with two sets of handwriting, indicating a breach of anonymity.

The complete results are available in the newsletter's May/June issue. The survey forms appeared in the gay press and were distributed through gay service organizations in 1988. Responses came from 48 states, Puerto Rico and Washington, DC. No couples from Mississippi or North Dakota replied, Demian said.

Last March, in a separate survey of 96 gay and lesbian couples, Demian and Bryant reported that all but four couples said they would fill out the "unmarried partners" bubble on their 1990 census form.

"Of course, this small survey cannot accurately predict how all American couples will respond," Bryant said. "However, we have reason to believe that the respondents are fairly typical of couples nationwide."

*Partners Newsletter for Gay and Lesbian Couples* is published six times a year. Annual subscriptions are \$21. The May/June issue with the relationships survey is \$3.95. Write to: *Partners*, Box 9685, Seattle, WA 98109, or call: (206) 784-1519.

—filed from New York

## COMIC from page 34

"I know. You do, like, that funny side stroke."

"Well I..."

"No. No. I got it! You do comedy, right? You were on television, right? Let me shake your hand, man! You were good!"

Then he bounded up beside me and began pumping my arm. If I weren't so flabbergasted, I might easily have been aroused.

"Good work, man. How'd you do that? How'd you get yourself on TV?"

"I...I..."

At this point he must have noticed that I was blushing and staring demurely at the floor tiles because his next words were calculated to correct any misconception his enthusiasm might have engendered.

"You know, I'm not gay..."

"I—I didn't dream that you were."

"But tell me when you're gonna be on TV again. Everybody here at the pool's gonna watch you."

"Thanks..."

"Catch you later. Try not to drown."

Then he let go of my hand, high-fived me and left the room. As soon as he was gone I turned up the cold water and steam rose from the top of my head like a hot skillet in a sink.

So I'm learning a couple of lessons. The toughest one is that just because a guy thinks I'm funny, doesn't mean he's available. On a much happier note, I've also learned that just because I'm gay, doesn't mean I'm going to be despised. That was just some useless information I learned in high school along with the bicameral legislature and the Pythagorean theorem. Maybe we all need to update our thinking.

At the expense of sounding like Haley Mills, I really do feel like most folks would rather be our friends than our enemies. I almost feel like, for the past five years, straight people have been learning that we're here, and now they're looking for reasons to like us. Perhaps we could all be a little more open to the larger world in which we live. Prejudice is a two way street. If we want the majority to accept us, we need to accept them, as strange as they might seem. ▼

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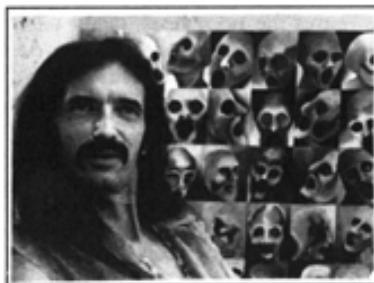
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# Obituaries

## Kenneth Lithgow

1941-1990

Kenneth Lithgow, an artist, died at Roosevelt Hospital on April 29, of complications related to AIDS. He was 49 years old.



A native of Detroit, Michigan, Lithgow held a fine arts degree in painting from Wayne State University and also studied at the Art Students League in New York City. He had been a resident artist both at the MacDowell Colony and at the Wurlitzer Foundation in Taos, New Mexico. In 1968, he was awarded the Prix de Rome, a highly coveted prize which carries with it a cash endowment and a year's residency at the American Academy in Rome.

After returning to the United States, Lithgow settled in the Chelsea section of Manhattan where he was to live and maintain a studio for the rest of his life. He produced hundreds of works, including ink drawings, watercolors and paintings, and moved easily from one medium to another, expressing himself with skill in each area and exploring a wide range of subjects. In 1984, moved by a friend's death from AIDS, Lithgow took his sketch pad into a local gay bar where, night after night, he recorded the faces of the men around him. Returning to the studio, he turned the sketches into ink drawings, and some of them became the basis of a series of paintings on which he focused almost exclusively for the next five years and on which he was still at work at the time of his own succumbing to the disease. The paintings, all large-format acrylics on canvas, bear titles like *All the Fine Young Men, We Thought We'd Dance Forever* and *The Fall*. The last was based on the suicide of a friend who jumped from a window after he learned he had AIDS. In the November 1987 issue of *Horizon* magazine, David Kaufman called the paintings "gruesomely impressive... stunning." And, Thomas Ryan wrote in his December 1988 article about Lithgow in *Spin* magazine: "Few are committed enough to make AIDS a central theme in their oeuvre. One exception is painter

Kenneth Lithgow, whose recent exhibition at New York's Kendall Gallery drew quite an unusual response."

A private memorial service will be held at the Lithgow Studio on June 1. Works on display at the time of his death will remain up until that date.

## Richard L. Bowne

On Saturday, May 19, a brilliantly clear spring morning, my friend Richard Louis Bowne died in the home he had created with the late Robin McCarty Kemppainen, who had himself passed only seven months before.

Richard was an actor, working primarily in regional theaters around the country. Handsome, with blond hair, and standing six-feet-four-inches, he usually played the leading man, but he loved to disguise his good looks to play character parts; he was equally adept in both roles. His best-known role, which his friends always teased him about, was Prince Charming in *Snow White and the Seven Dwarfs* at Radio City Music Hall, and the subsequent national tour.

He met Robin McCarty in 1983.



They moved in together shortly after meeting, beginning a wonderful, lifelong companionship. When Robin became ill in 1987, Richard gave up his opportunities to work as an actor to take care of him. He took impeccable care of Robin, through many bouts of various opportunistic infections, until Robin died in October of 1989. Richard himself became ill in February.

If Richard's role in life had to be summed up in one word, the word would be "caretaker." He took care of Robin and he took care of his friends, often going far out of his way to be of help. It is ironic that at the end of his life, this caretaker was placed in need of such caretaking himself, a position he never seemed reconciled with. His friends, however, were equal to the task and saw to it that he had everything he needed for comfort and support.

His passing was peaceful, with no pain and no struggle, into a clear sky that was even bluer than his eyes. He will be missed.

—Michael Cone

## Rasheem Parker

1981-1990

Rasheem Parker (Grant) was born in New York City on Jan. 1, 1981, and died of AIDS-related complications on March 31, 1990.

"Rah-Rah," or "Mr. Parker," as his foster family called him, was a loving little boy. Although he had many physical problems due to HIV, he never complained and always tried to do his best in school and at home. "Rah-Rah" was very

close to his three brothers, Allen, Damien and Phillip and, when his health permitted, liked to play with them and study. He was a typical boy who especially liked to read books and watch the children's programs on Channel 13. Even though "Rah-Rah" had a speech problem and some difficulty walking, he took an active part in his large, loving family.

He is survived by his foster mother Renell Grant; his foster father Earl Bell; his brothers, Damien, Allen and Phillip; and his six sisters, Yvonne, Sadia, Chirrell, Anelia, Keisha, Toy, and Makia. His four nephews, Marquise, Raymond, Saynone and Jason, and his niece Kioney all miss him daily and pray that he is at rest.

Mrs. Grant wants to thank her friends and co-workers for their help and support as well as their professionalism. His family is grateful for the few brief years that "Rah-Rah" was with them to bring joy into their life, as only a child can, and they bless all of those who are actively working to end the AIDS crisis.

Contributions may be made to Northern Light Alternatives, Children's Care Program, 150 West 26th St., Suite #503, NY, NY 10001. Phone: 255-8879.

## Obituary Policy

*OutWeek* accepts and publishes obituaries from our readers free of charge. Submissions should be in writing and may be accompanied by a photograph. *OutWeek* reserves the right to edit obituaries. Please mail to: *OutWeek Magazine*, 159 West 25th St., 7th floor, New York, NY 10001.

## Sweet and Tasty

### Maintaining Vaginal Health

**G** by Risa Denenberg

Good pussy does not all taste alike, but it always tastes good. Of course, in the era of safer sex, we may lament never again tasting a woman's vagina. We'll each have to make our own informed, personal decisions on that question. For me, at least, the erotic imagery persists: blood-berry juice, the smell of freshly cut grass.

A healthy vagina is a function of a healthy body. It is a warm, moist, soft place which cyclically self-cleanses by discharging secretions and menstrual blood. The outer layer is blessed with protective hair; the mucous membrane linings of the inner labia enfold the glans of the clitoris, the urethral opening and glands that supply extra fluids when excitement mounts.

The vagina itself surrounds the cervix, the "neck" part of the uterus that you can feel as a firm lump with your fingers or see with a plastic vaginal speculum. The forward part of the vagina (the top or anterior wall) is the sensitive, exquisitely pleasurable area that borders the urethra and the clitoris. At the bottom of the vagina is the muscular perineum, which separates it from the anus and rectum.

The vagina is always a home for a variety of microorganisms, or germs. The ecology of these germs is the precursor of vaginal odors and secretions. The usual pattern of vaginal discharge varies during the menstrual cycle in color, amount and consistency. It is driest just after the period, moist and stretchy during ovulation, thicker and more viscous premenstrually; and then, of course, is the blood. Women who no longer menstruate, due to chemical, surgical or natural menopause, do not have these cyclic changes and often complain of constant vaginal dryness.

The appearance of normal vaginal secretions is white, cream- or slightly yellow-colored; a thin milky or hand-lotion-textured discharge in varying amounts, along with some clear mucous.

Under a microscope, this sort of discharge reveals discarded healthy epithelial cells (from the cervix and the vaginal walls), a few red or white blood cells, a lot of lactobacilli (good bacteria), some monilia (yeast) and other mixed bacteria. It is very acidic, measuring about 4.5 on pH paper. (Seven is considered neutral; 1-6 is acid; 8-14 is alkaline). pH paper can be purchased at drugstores and can be read easily. Simply wrap a small piece around your finger, dip it inside your vagina for a moment, take it out and compare it to the numbers on the color

**Most women have had the occasional vaginal infection. A checkup can be a helpful starting point, and regular pap smears, STD tests and gynecological exams are a part of maintaining general well-being.**

chart provided with the tape. A pH reading of 6 or higher usually suggests an imbalance in vaginal conditions.

Most women have had the occasional vaginal infection. A checkup can be a helpful starting point, and regular pap smears, STD tests and gynecological exams are a part of maintaining general well-being. Still, the overall management of health is always a day-to-day personal endeavor that requires information about prevention and treatment of common problems.

But sometimes we experience the bane of a recurrent, chronic, never-ending vaginitis, or inflammation of the vagina. When this occurs, a thorough investigation of lifestyle, as well as a complete medical evaluation, should be undertaken. Something seemingly unrelated and potentially serious may be the underlying cause, and some imbalances may only be properly treated once an accurate diagnosis is reached.

The vagina resists disease much as the rest of the body does. Other infections, poor diet, lack of sleep or exercise and added stress can all cause vaginal imbalances and susceptibility to infection. In addition, sexual activity (especially the raw and rough kind); commercial products including tampons, vaginal sprays and chemical douches; pantyhose, nylon panties, tight jeans and wet swimwear can also cause problems. Women who are anemic are more prone to chronic infections of all kinds. Certain medications create vaginal imbalances,

especially oral antibiotics, which, by wiping out friendly bacteria, are a sure way to develop a yeast infection. Keeping germs in their places of residence is also important, because germs from the rectum can cause infection in the vagina, pelvic organs and bladder, and normal vaginal germs can infect the urinary tract causing urethritis or cystitis. So it is important after a bowel movement to wipe separately and away from the vagina. It is also a good idea to keep nails short and clean.

The most common dietary trigger of vaginitis is too much sugar or sweets. Dairy products are mucous-producing and can increase vaginal discharges, also. Inadequate fluid intake can make the vagina too dry. It is possible to acidify the body by diet; drinking unsweetened cranberry juice is often recommended for urinary infections but can also be a part of treating a vaginal condition. The vagina needs to "breathe," so going without underwear whenever possible, and especially in bed, is helpful. Nutritional supplements that may help maintain vaginal health include vitamins A, C and E, iron and acidophilus (which replenishes lactobacilli).

A change in vaginal discharge is often accompanied by irritation, itching, redness, sores or swollen glands. Organisms that may be causing these symptoms include yeast (monilia), trichomoniasis, gardnerella, cornebacterium, mycoplasma, chlamydia, gonorrhea, herpes,

See VAGINAL HEALTH on page 45

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# OUT The Doctor is

A gay and lesbian advice column  
by Dr. Charles Silverstein

Dear Dr. Silverstein,

I'm 24 years old and I have a lover who's 23. We met about a year ago at a disco and had sex that night at his house. It wasn't safe sex because I swallowed his cum and he swallowed mine. Neither one of us had had much sex before we met. Both of us had little mini-affairs with other men we met in bars or in school. This is the first time either one of us has fallen in love, and we want to make it last forever. Jim (my lover) moved into my apartment a few months ago, and it's been a good relationship. For a while we were practicing safe sex, but then one thing led to another, and we started swallowing each other's cum again. Also, I want to have anal intercourse with him—something we've never done.

I decided to get HIV-tested a few weeks ago. I came out HIV-negative, which made me very happy. Then I asked Jim to get tested. I figured that if he's also HIV-negative, we can do anything we want in bed. We don't have to have safe sex anymore. But he didn't want to get tested. He said that it wasn't necessary because he didn't think he had had enough sex before he met me to get the virus, and that if I'm HIV-negative, he must be. Now I'm upset. I don't know why he won't do this for me. I'm starting to get afraid that maybe he's been tested already and he's HIV-positive. Now I'm turning off to him sexually. How do I handle this?

Tested in Tacoma

Dear Tested,

The first thing you should do is get a grip on your fantasies and fears. Don't start making up reasons why Jim doesn't want to get tested. That will lead to real trouble, because you seem to feel hurt by his refusal. There are still lots of gay men who have not been tested for the

HIV virus, even though it's in their best interest to have the test. For the most part, they are frightened of the test. I have worked in my practice with men who feel so guilty about their sexual histories that they avoid the test, and they live in dread that one day they'll fall ill. I've also met gay men who get tested every month, even though they haven't had sex for years—and don't intend on ever having sex again.

What I'm trying to tell you is that we gay men have invested a lot of emotions in a simple blood test. Many gay men, probably even your lover Jim, believe

*I have worked in my practice with men who feel so guilty about their sexual histories that they avoid the test, and they live in dread that one day they'll fall ill. I've also met gay men who get tested every month, even though they haven't had sex for years—and don't intend on ever having sex again...Gay men have invested a lot of emotions in a simple blood test.*

that a positive HIV-status is a death sentence. It's too hard to handle emotionally for some men—unless they have a good support-network around them—like a lover. Do you hear that? *Like a lover*, which means you.

What you've said to me is that you had enough psychological strength to be tested. Right now Jim feels psychologically weak. That doesn't mean that he's afraid that he's HIV-positive. It means that he's afraid of AIDS. It also means that he feels flooded with anxiety over the AIDS crisis and his feeling that his life is no longer in his control. It may sound strange, but he's afraid because he's afraid. That leads to a kind of psychological paralysis in which a person refuses to look at the objective reali-

ty of a problem and then do something sensible about it.

As Jim's lover, you are the key to getting him out of his psychological paralysis. You can do that if you are supportive of his fears. He'll respond to that support because he trusts you. But, first let me tell you the wrong way to do it. The wrong way is to tell Jim that he should do it for your sake. "If you love me, you'll get your ass to the doctor and get tested" is not supportive and isn't likely to work. (The reason is that you're trying to manipulate through guilt.) Another way to fail is to say, "I want to have sex with you, but I'm afraid because you haven't been tested." This approach will result in Jim's feeling punished and resentful, probably leading to his digging his heels in about testing.

"Supportive" means telling Jim that he needs to be tested for his own sake, so he can plan his life sensibly. You should continue to have sex, but safe sex (no swallowing cum), and insist on it. He knows why. You can offer to go with him to the doctor to be tested and to be there when the results are given to him. If Jim has a close friend he can talk to, encourage him to do so. Most of all, get him to talk about it, because talking helps to share the fears, and that mobilizes a per-

son's strength. When Jim feels stronger psychologically, he'll get tested because he knows it's the most sensible thing to do these days.

You know what to do about fucking. A condom must be used. In fact, it may be a good idea to use condoms even if both of you are HIV-negative. This is still a new relationship, and one or the other of you may "wander" into a third man's bed. You may think I'm being too cautious, but I noticed that your letter didn't say anything definite about monogamy.

Readers may want to respond to this issue as well. If so, write me c/o *OutWeek*, and I'll publish some of the responses. ▼

#### OUT TAKES from page 31

Health and Human Services deemed to be in the public interest.

A number of organizations based in the lesbian and gay community have also elected to boycott the conference in protest over the long-standing policy of excluding openly gay or lesbian visitors, immigrants and applicants for naturalization from entry into the U.S.

—Nina Reyes

## War of the roses for the war on AIDS

WASHINGTON—The National Association of People with AIDS, the first U.S. organization to call for a boycott of the Sixth International Conference on AIDS, has launched a campaign to urge President George

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Bush to provide more leadership in the fight against AIDS and HIV transmission.

The campaign, entitled "War of the Roses," comprises a call for all citizens to send a white rose, which symbolizes compassion and courage, to the White House. The campaign has been endorsed by influential national organizations, including the NAMES Project, which manages the nation's AIDS memorial quilt.

"So much is said today about the moral issues surrounding AIDS," begins a letter that accompanied 600 roses sent to the White House by NAPWA last week in the campaign kickoff. "We would like this opportunity to say that it is time to shed these value judgments and recommit to a leadership role in response to this world health issue," the letter continued.

NAPWA called on the president to act in support of several pieces of

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June 13, 1990

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## Lowering Doses of AZT and ddI

**T**Mark Harrington

The 1960s were a good time for cancer research. New discoveries about molecular biology and the role of DNA in cell growth provided new avenues for anti-cancer therapy. Since cancers are uncontrolled growth of aberrant cells, one obvious route of attack was to interrupt cell growth by interrupting new DNA chains of dividing cells. This led Jerome Horwitz, a Detroit cancer-researcher, to apply for funding from the National Cancer Institute (NCI) to synthesize a class of DNA chain terminators—decoy molecules which would trick the cell into incorporating them into DNA and would then stop the DNA's growth.

DNA is composed of four chemical bases, linked in pairs along a sugar-phosphate chain. The four DNA nucleoside bases are adenine, cytosine, guanine and thymine. Because Horwitz's new drugs were modified forms of these bases, they are called "nucleoside analogues." Among the drugs discovered in Horwitz's lab were azidothymidine (AZT), dideoxy-cytidine (ddC), dideoxyadenosine (ddA) and didehydrodideoxythymidine (d4T). Early tests showed they were too toxic for use against cancer, and they were shelved until the early 1980s.

In trials of new cancer drugs, scientists search first for the "maximum tolerated dose" (MTD). The toxicity of many cancer drugs is linked to their efficacy—they cannot distinguish between cancerous cells and normal ones and they often kill *all* dividing cells. So drugs are given in high, toxic doses for short, intense bursts of therapy, often in cycles of combination therapy. This approach killed some patients and cured others of cancer. But it doesn't make sense for AIDS, where people will be taking treatments chronically for the rest of their lives. Yet, because these drugs were synthesized as cancer drugs and because the early research into their anti-HIV activity was conducted at the

NCI, their Phase I trials sought the maximum tolerated dose.

This resulted in a dangerously high initial dose of AZT. In the Phase I AZT study, people were given two grams per day (2000 mg). In the Phase II study which led to FDA approval, the dose was down to 1500 mg/day, and in practice many people took 1200 mg/day (200 mg every four hours).

These doses were recommended on the basis of pharmacokinetic studies which showed that the plasma half-life—the time it took for half of the dose to leave the blood—of AZT was about four hours.

But AZT and its relatives aren't active in the blood. They're active *inside* cells, where they are metabolized into active forms and incorporated into the DNA copy that HIV makes of itself before integrating its genetic code inside the host cell DNA. These active forms are *triphosphates*—they have a chain of three phosphates. So, the active form of AZT is AZT-triphosphate (AZT-TP). The active form of ddI is ddA-TP (dideoxyadenosine-triphosphate). And the researchers in the first studies of these drugs did not bother to measure the intracellular half-lives of these active triphosphate forms of the anti-HIV drugs.

So, the dose of AZT used for the last three years was much too high. Too toxic for cancer(!) and intolerable to 50 percent of people with AIDS—who developed anemia, neutropenia, nausea and other unpleasant side effects—1200 mg/day was nonetheless considered a "tolerable" dose.

Then, last July, preliminary results of

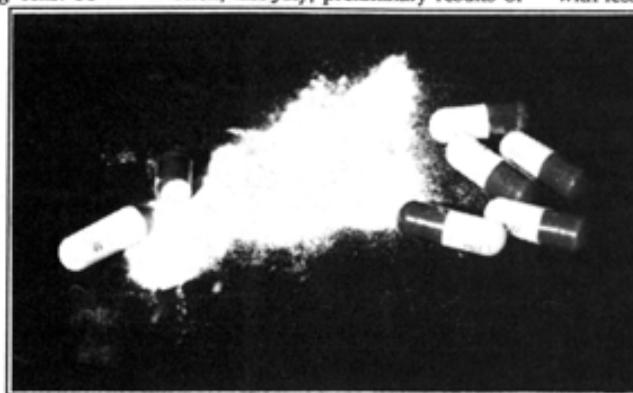
AIDS Clinical Trial Group (ACTG) protocol 002 were released, comparing 1200 mg/day of AZT to 600 mg/day. Both doses were equally active against HIV, as measured by T4-cell increases and decreases in p24 antigen levels, yet the lower dose was far less toxic. It took nine months before these data were submitted to the FDA, and 500 mg/day became the new approved dose (after an absurd 30-day "loading period" of 1200 mg/day—an unnecessary measure taken because the FDA was following the design of ACTG 002 literally).

On May 16, in response to ACT UP's *Critique of the ACTG*, the National Institute of Allergies and Infectious Diseases (NIAID), which oversees the ACTG, released a lengthy press release touting its research accomplishments. Among the page-long list of discoveries related to AZT was the following:

[The ACTG] demonstrated that at even lower doses of AZT (300 mg/day), p24 antigen decreases and CD4 cell counts increase.<sup>1</sup>

Questioned about this at the Positive Action forum at the Fashion Institute of Technology on May 24, NIAID Director Anthony S. Fauci said, "I don't know exactly which study that's from—I'll get back to you." It was from ACTG 010, a study led by Ann Collier at the University of Washington, Seattle, comparing AZT alone at various doses to the combination of AZT and acyclovir. Each arm of the study had 12 participants, and improvements on AZT were seen at the 300 mg/day dose (100 mg every eight hours) with less toxicity than higher doses.

These results were announced by Dr. Collier at the November 1989 ACTG meeting—but they have not been written up and published in a medical journal, nor have they been circulated among AIDS doctors in a "Note to Physicians," which NIAID sometimes sends after it makes a significant discovery. Why not? Only one reason comes to mind—the lack of interest Burroughs-Wellcome, AZT's maker, has in suffering a further erosion of its



AZT profits by reducing the dose to the lowest effective concentration.

So far, with AZT, less seems to be better. This "negative dose response curve" is different from that seen with most other drugs, and implies either that 1) AZT is wholly ineffective or 2) AZT's activity is incompletely understood, and this should tell us something about HIV which we do not yet understand.

ddI doses, too, were initially based on measurements of its serum half-life, which is 12 hours. This permitted the ddI trials to be designed with only twice-daily dosing. Now there is evidence that the doses used in the Phase II ddI trials may be too high as well. Although ddI is far more tolerable than AZT to most people, the rare side effects—especially potentially fatal pancreatitis—are severe enough that all efforts should be made to find the lowest effective dose of ddI.

In the Phase I NCI study published last summer,<sup>2</sup> the effectiveness of lower-dose ddI was masked, because the people who were given the lowest doses of ddI had the lowest T4-cell levels at the start of the trial—and were the least likely to show significant increases. Now, *The New England Journal of Medicine* has published results of two ACTG Phase I studies of ddI.<sup>3</sup> In the first of these studies, led by John Lambert of the University of Rochester and Fred Valentine of NYU, the administration of ddI was associated with statistically significant decreases in serum level of p24 antigen and increases in the numbers of CD4 cells at 2, 6, 10 and 20 weeks. *These changes were seen at all dose levels studied.*<sup>4</sup>

The eight dose levels ranged from 56 mg twice daily to 2.3 grams twice daily. Peripheral neuropathy was only seen in the higher dose ranges. No pancreatitis was seen at under 250 mg/day.<sup>5</sup>

The doses used in the Phase II ddI studies range from 167 mg twice daily for people weighing less than 50 kg to 375 mg twice daily for those weighing more than 60 kg. In the treatment IND for people intolerant to AZT, the dose is 375 mg twice daily. Some people I know, however, are dividing their packets and taking half the recommended dose. Now there is good scientific reason for doing so. In an editorial accompanying the two ACTG studies, Fauci notes:

Insights into the design of dosage regimens for future Phase II/III studies of ddI can be gained by viewing these two studies together. ... Perhaps low doses of ddI given twice daily will ultimately result in sustained responses with minimal toxicity.<sup>6</sup>

Now, it is up to Bristol-Myers Squibb

and the ACTG principal investigators to develop a dose de-escalation component of the ongoing ddI studies. So far, Bristol-Myers has shown a refreshing ability to avoid the mistakes made by Burroughs-Wellcome with AZT. Let us hope they continue to do so, by finding the lowest effective dose as quickly as possible. ▀

<sup>1</sup>NIAID, "ACTG Highlights—Selected Research Accomplishments," May 1990, p. 3.

<sup>2</sup>Yarchoan R et al., "In Vivo Activity Against HIV and Favorable Toxicity Profile of 2', 3'-Dideoxyinosine." *Science* 245, July 28, 1989, pp. 412-415.

<sup>3</sup>Lambert JS et al., "2', 3'-Dideoxyinosine (ddI) in Patients with the Acquired Immuno-deficiency Syndrome or AIDS-Related Complex: A Phase I Trial"; Cooley TP et al., "Once-Daily Administration of 2', 3'-Dideoxyinosine (ddI) in Patients with the Acquired Immunodeficiency Syndrome or AIDS-Related Complex: Results of a Phase I Trial." In *The New England Journal of Medicine* 322:19, May 10, 1990, pp. 1333-1339 and 1339-1344.

<sup>4</sup>Lambert, *op. cit.*, p. 1333.

<sup>5</sup>Doses in the study were expressed as mg/kg; I have adapted these based on an average weight per participant of 70 kg.

<sup>6</sup>Fauci AS, "ddI—A Good Start, but Still Phase I." *NEJM* 322:19, May 10, 1990, pp. 1386-1387.

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# ▼GLAAD TIDINGS

## *Empire State Building; Gay and Lesbian Pride*

GLAAD Tidings is a program of the Gay and Lesbian Alliance Against Defamation. For more information about the material in this week's column, or about GLAAD, call (212) 966-1700.

**O** by  
**Janet Rodgers**

Question: What do Christmas, St. Patrick's Day and Gay and Lesbian Pride Day all have in common?

Answer: They are all holidays considered important enough that the Empire State Building is illuminated in recognition of them.

This year on June 22-24, Lesbian and Gay Pride Weekend, the Empire State Building will be floodlit with lavender and white lights. Such an event is an important example of gay and lesbian pride being supported by mainstream cultural institutions.

How did it happen? Well, last year GLAAD approached the management of the Empire State Building. We requested that the building be illuminated in pink or lavender to commemorate the 20th anniversary of the Stonewall riots, which mark the birth of the modern lesbian and gay liberation movement.

They turned down our request, stating that their policy is to have special lighting on the Empire State Building for major national holidays, religious holidays and events of "singular importance."

This year GLAAD wrote again. We pointed out that the commemoration of Stonewall and Gay and Lesbian Pride Day are certainly events of singular importance to our community. We also explained that New York City's 700,000-plus lesbians and gays are an important part of the city's "mosaic," as Mayor Dinkins has fondly termed it. I'm happy to report that our arguments persuaded them.

Why is this important? First, the Empire State Building is a highly visible cultural icon. We'll all feel very proud when

we see it lit with our colors in June. Such visible recognition of the gay and lesbian community can be empowering for all of us. Second, it is a reminder to the non-gay and lesbian community that we exist, that we are numerous and that we are proud.

But this visibility can't serve its second purpose unless the rest of the country knows *why* the Empire State Building is lavender on that particular June weekend. That's where you come in. It's time to start a blitz of phone calls and letters to all media outlets in your city.

Tell them that that you want major coverage of Lesbian and Gay History and Pride Month. Tell them you want other people to know this is the first time the Empire State Building has been lit in honor of our community. Tell them that we are a substantial part of the "general population," and "our" month deserves the same kind of coverage as Black History Month and Women's History Month, for example. Tell them that it's high time we get the same dignity, visibility and respect as other minorities.

First, write or call the Empire State Building's management and let them know what the illumination means to you. Write to: Donald B. Kaplan, Senior Vice President, General Manager, Empire State Building, New York, NY 10118. Or call him at: (212) 736-3100.

Next, write or call your local media, and encourage them to do extensive coverage of the June gay and lesbian pride observances in your area. We are providing you with the appropriate names and addresses in New York City to get you started.

John Cotter, Metro Editor, *New York Post*, 210 South St., New York, NY 10002. (212) 815-8000.

John Darnton, Metro Editor, *The New York Times*, 229 West 43rd St., New York, NY 10036. (212) 556-1234.

Donald Forst, City Editor, *New York Newsday*, 2 Park Ave., New York, NY 10016. (212) 251-6800.

James Hairston, City Editor, *New York Daily News*, 220 East 42nd St., New York, NY 10017. (212) 210-2100. ▼



#### VAGINAL HEALTH from page 38

condoloma, E. Coli and streptococcus. Since some of these germs can cause serious problems if untreated (gonorrhea, chlamydia and occasional mycoplasma can cause pelvic inflammatory disease), a medical diagnosis may be a very important first step if sexual exposure is likely, or your symptoms include any fever, pelvic pain, bleeding, sores, swollen glands or painful urination.

The most common vaginal infections are caused by an overabundance of yeast, trichomonas or gardnerella (this was previously called haemophilus and is the same as non-specific, or bacterial, vaginitis). These can all be distinguished under a doctor's microscope but also can often be identified by the odor and color of the discharge. Yeast is sweet-smelling, thick, curdy or watery—and itches like crazy. Trichomonas is greenish, frothy, itchy and irritating. It smells fishy. Gardnerella is runny, grey or yellow and smells rotten. With a vaginal speculum, some pH paper and a little training, most women can tell if they have a vaginitis and apply home remedies successfully. Oral or local medications are also useful at times, or if preferred.

Yeast infections respond well to applications of active-culture, unflavored yogurt, which can be placed in the vagina with an applicator or through an open speculum. This puts live lactobacilli (good germs) back into the vagina and is also very soothing. To prevent recurrences, acidophilus capsules (also containing lactobacilli) can be placed in the vagina three days each month. These must be from active, live cultures and can be found at health-food stores.

Trichomonas responds well to garlic suppositories (that's right—a peeled garlic clove right in the vagina) overnight for one to three weeks. Descented garlic capsules can be purchased and used for this purpose, also. Bacterial infections like gardnerella respond well to herbal douches. My favorite recipe is leaves of goldenseal, comfrey and myrrh. Steep a handful of each in a quart of boiled water, cool, strain and douche. Or put goldenseal powder (two teaspoons) into a sitz bath and soak in it. Camomile or comfrey tea bags, steeped and cooled to a nice warm temperature are soothing for external irritations and itching. Vaseline is a useful soother, too. For a dry vagina, massaging the perineum with vitamin E oil or calendula cream daily can help a lot.

Women can transmit many of these germs to each other during sex. Some-

times recurrent infections will require treating your lover(s), even if she (or he) is not having any symptoms. The safest sex routines are not always sufficient to keep these ordinary, hardy germs from passing back and forth, and a mutual consultation with a sensitive health-care provider can sometimes help. Unfortunately, the best sex often leaves your cunt sore. A day or two of sex-charged waiting is often all it takes to regain that fresh, sweet, lovely feeling inside. ▼

#### OUT TAKES from page 41

funding legislation currently pending before Congress, including the Comprehensive AIDS Resources Emergency Act and the AIDS Prevention Act of 1990. The letter also asked Bush to work for reform of discriminatory immigration policies, which exclude people with AIDS and HIV infection from entry into the country.

"War of the Roses" has been

## More Out Takes on page 59 ▼▼▼

established so that everyone—whether affected or infected—can maintain their anonymity," said Michael Merdian, executive director of NAPWA. The second phase of the campaign calls for people who oppose the Immigration and Naturalization Service's restrictions on travel for people with AIDS and HIV infection to don a white armband stamped with a rose during the Sixth International Conference on AIDS.

To participate in the War of the Roses, call 1-800-673-8538.—Nina Reyes

## Latino writers: Read this

BOSTON—Alyson Publications, the Boston-based gay and lesbian publisher, has committed to a new anthology of Latino lesbian and gay writing. The collection's editor will be the highly-acclaimed mystery writer Michael Nava, a winner of two Lambda Literary Awards and editor of a previous collection of gay mysteries for Alyson, *Finale*.

Nava is looking for short stories from lesbian and gay Latinos, a group whose work Alyson describes as "long overlooked in the gay community." Interested writers or anyone with queries about the project should write directly to the editor: Michael Nava, 7985 Santa Monica Blvd., #109365, West Hollywood, CA 90046. All formal submissions must be received by no later than September 1, 1990, and should be accompanied by a self-addressed, stamped envelope.

—Sarah Pettit

## Jury OKs AIDS as handicap

AUSTIN, Texas — A federal district court jury found that AIDS is a handicap

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**Dr. Charles Silverstein**  
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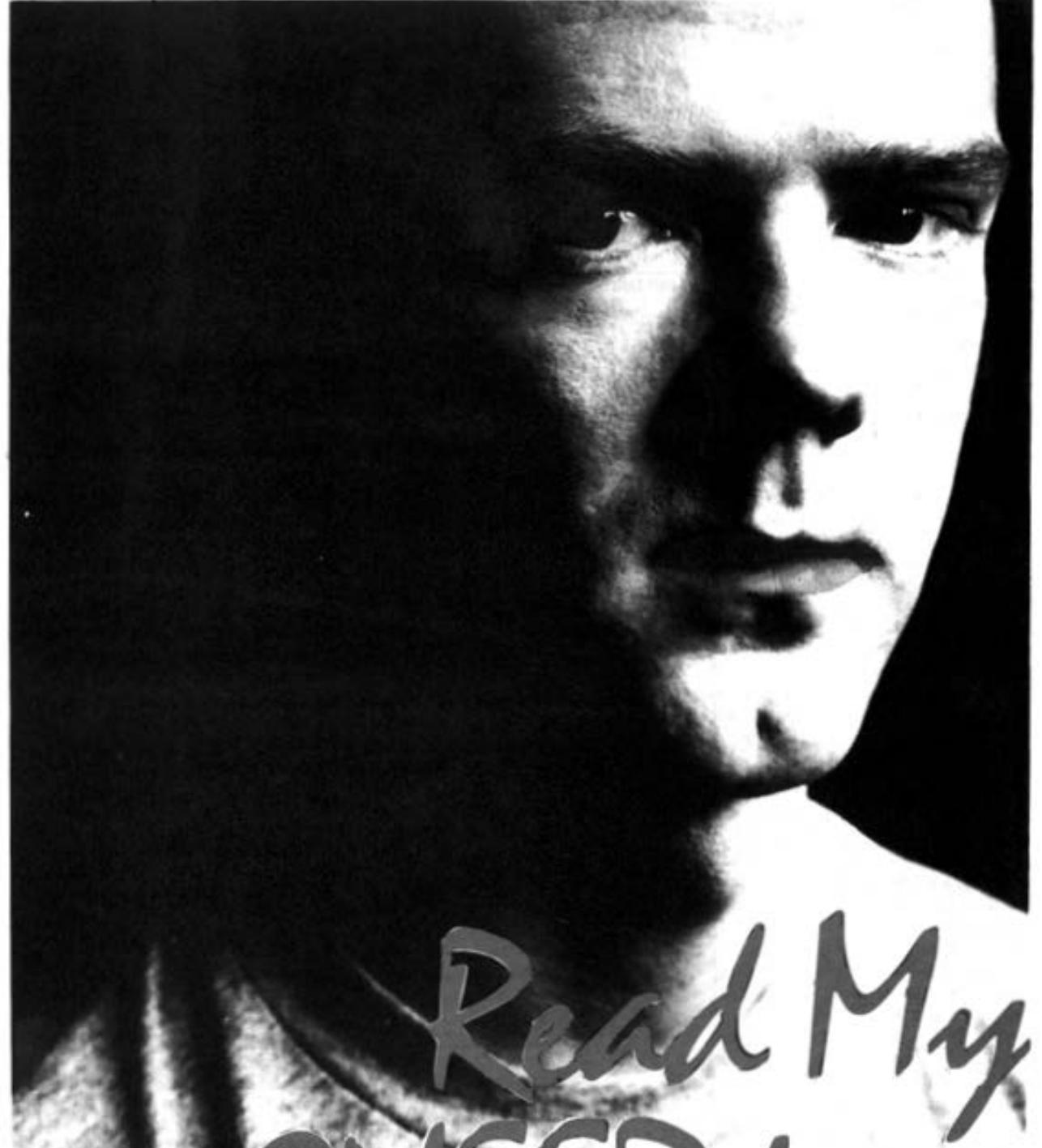
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Read My  
QUEER Lips

**J**ust before leaving on a nine-month vacation to San Francisco and on to Central America, Jimmy Somerville is sitting in a café in London's East End. He's telling me about an action that took place at the Australian Embassy here. Protesting Australia's immigration restrictions against people with HIV, Somerville was one of a handful of people arrested. It was the first time ACT UP/London made many of the national papers, and the hope of another pop-star arrest drew the press to subsequent actions—until they realized ACT UP/London has a limited roster of stars.

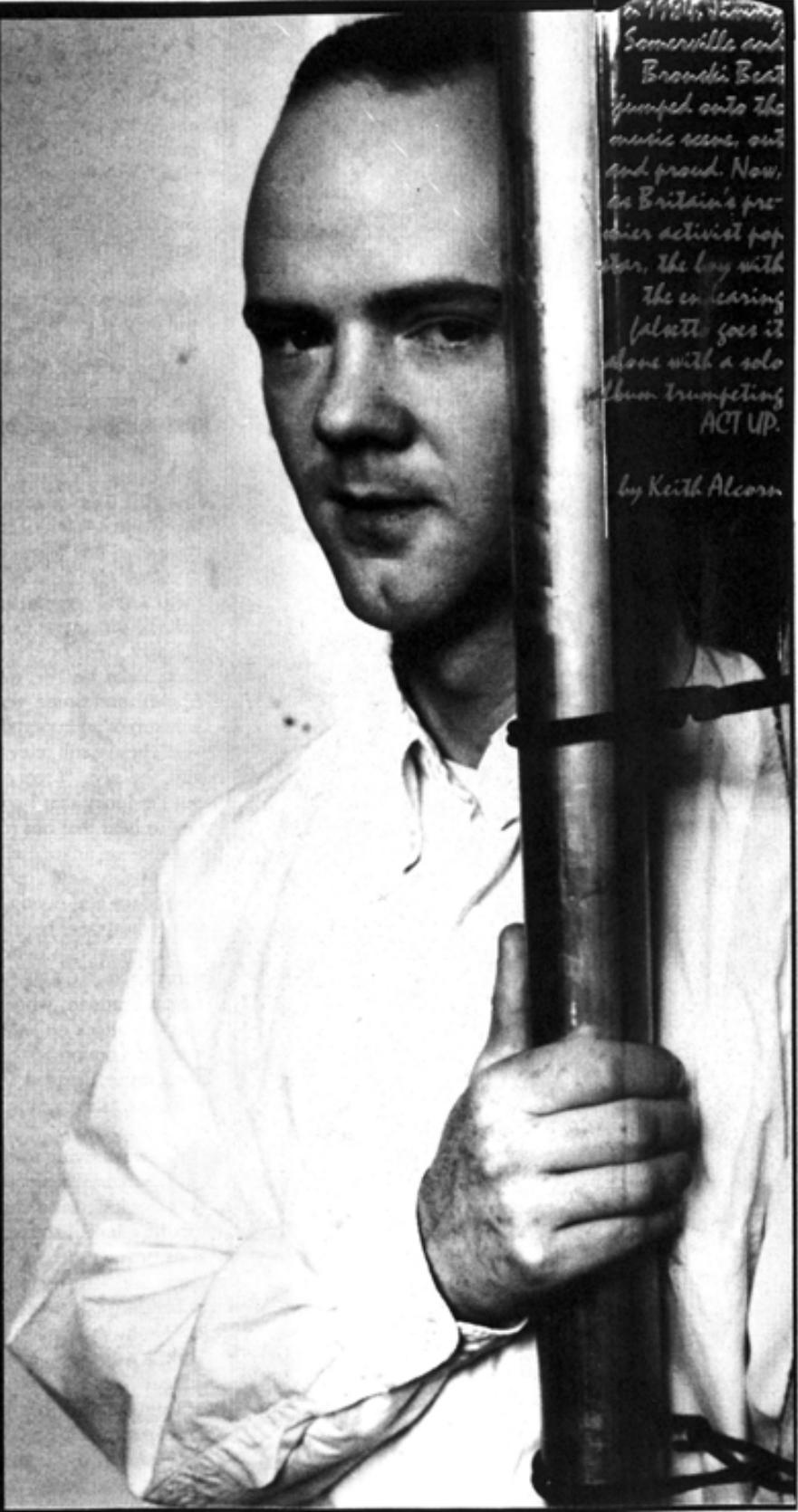
"Sometimes people are only interested because I'm there, but that's why I've always been prepared to be arrested," he says.

There have been complaints about Somerville wiggling about in an ACT UP T-shirt on the British music TV-show *Top of the Pops*. Is it all just disco activism, here today and gone tomorrow, like any other London fashion?

"Jimmy's absolutely unique at the moment in Britain because he's consistently prepared to put himself on the line for ACT UP and for lesbian and gay rights," says Mike Christie, who recently organized a national tour in England for Somerville called "The ACT UP Revue." It went to five cities outside London and raised badly needed funds for ACT UP. It also subverted the usual pop-tour paraphernalia; all the merchandising promoted ACT UP—not Jimmy Somerville—and the tour program talked about the experimental AIDS drug ddI, women and AIDS and a PWA-benefits scandal which is rocking England.

The tour is even more unusual when one looks at the apolitical and commercialized drift of gay culture in London right now. The "E" in "England" stands for "Extasy" these days, so strong is the climate of hedonism. Precious little has been done by the gay and lesbian community since Section 28, a law prohibiting "the promotion of homosexuality," was introduced in 1988.

"You wonder, how much worse does it have to get," Somerville says. "But the Thatcher years have really drummed it into us that you look after number one. There is a complacency about accepting that discrimination against lesbians and gays is a fact of life in British society."



In 1984, former Somerville and Bronski Beat jumped onto the music scene, out and proud. Now, as Britain's premier activist pop star, the boy with the caring falsetto goes it alone with a solo album trumpeting ACT UP.

by Keith Alcorn



**I**t was 1984 when a young, gifted, rebellious Jimmy Somerville surged onto the British music scene as lead singer of Bronski Beat. The band had formed a year before, when Somerville wrote a song called "Screaming" for the Gay and Lesbian Youth Video Project in London. *Framed Youth: Revenge of the Teenage Perverts* was eventually shown twice on TV. Bronski Beat went on to perform several times that September in "The Pink," an arts festival funded by the Greater London Council in 1983. They were signed almost immediately by London Records and had major dance hits the following year with "Smalltown Boy" and "Why?"

"The record companies in the U.K. are sympathetic," he says. "They respect me as a gay man who knows what he wants, and they knew what they were getting right from the start. They can sell queers who sing pop songs. MCA never knew how to promote the records in the U.S. Success on the same scale in the U.S. is something I'll never be able to achieve because of the homophobia of the music industry."

After Bronski Beat split up in late '85, Somerville teamed up with classically trained musician Richard Coles to form the Communards. They made two albums, including the songs "You Are My World," "Don't Leave Me This Way" and "There's More to Love than Boy Meets Girl."

*Read My Lips* is Somerville's first solo LP, recently released in the U.S. on Polygram Records. The album is split between strongly political statements like the title track "Read My Lips," "You Never Thought This Could Happen To You" and a remake of Sylvester's "You Make Me Feel (Mighty Real)" (the currently released dance single), and some very personal songs that came out of the breakup of an important relationship he was in last year.

"They're still relevant because I'm still really in love with the guy," he says. "I feel strange that I've exposed myself so much, but I'm lucky that I could do that. For other people, it's important to hear that our relationships are just as tormented—just as ecstatic—as anyone else's."

"Mighty Real," on the other hand, is about slapping people in the face and saying, "Fuck Off!" Our sexuality is still there and won't disappear because of AIDS. *We're still here.*"

A ten-minute performance of "Mighty Real" formed the climax to "The ACT UP Revue," with a guest appearance by dancer Pascal Brannan, whose performance piece, "Milk Milk Lemonade," an attack on Jesse Helms and a tribute to Sylvester, caused a stir in London last year. The video of "Mighty Real" features Somerville dressed in a spacesuit intercut with footage of Sylvester, Harvey Milk and scenes of San Francisco.

**A**lways trying to balance his professional and personal life, Somerville is now heading for a long stay in San Francisco, looking for a taste of "the gay ghetto," as he calls it. The trip, he admits, is a bid to regain his privacy and expand his horizons beyond the constricting limits of London. "I can't bear living in London any longer. I know everyone else wants to come to London, but to me it's never been home."

Although London isn't a violent city compared with New York, it's aggressive in a way that Somerville finds increasingly difficult to handle. He turned up for this interview with his arm in a sling after a fight in a gay club, and has been attacked in the street many times, as the scars on his face testify.

"I do think the response to me is more violent in London than in other cities," he says, "and it's an integral part of our lives in this city. Some gay people can't deal with me except

through intense dislike—it's very British to dislike other people's success.

"I had an experience where I was in a cab, and it was stopped at the traffic lights," Somerville recalls, "and the face of this tattooed skinhead appeared at the window—the most frightening, completely terrorizing man I've ever seen, who decided he wanted to slit my throat, and he was trying to smash the windows."

"Another time, I was approached by two boys in the street—one said he really liked my music, and his mate said, 'You're that fucking queer,' and socked me in the mouth. It sums up the schizophrenic response of the public, but they hate me for being queer."

Somerville is unusual in comparison with other London pop stars in that he's still often seen in London's gay clubs and is still accessible to many of the people who buy his records. His down-to-earth attitude toward his role as a gay pop-star surprises many people who don't know him. His irrepressible camp wit and his forthright opinions—"my big gob"—have made him just as much an entertainer as a role model. But behind the endearing and vulnerable facade is a scorching tongue and a shrewd political brain. "We do live in an authoritarian system even though most British people would never admit that," he says. "They think they're living in the home of democracy, but we don't even have a constitution or a bill of rights. The British people have never progressed from a wartime mentality in which we don't question what the government does—it's assumed that everything is for the benefit of the general population, even if a few people suffer."

**D**espite having cult success, Jimmy Somerville has never been a chart-topping artist in the U.S. In Britain, however, he's enjoyed major hits since 1984, when Bronski Beat released "Smalltown Boy," a tale of coming out and finding the gay community.

"One of the worst things for me in coming out was the feeling of worthlessness at the age of 14 or 15," he explains. "I had no sense of worth because I was queer. I was in a bar on Saturday—this boy came up and said to me, 'You saved my life'—and that's why I do what I do. It's a really strong thing for someone to say to you, but he explained that he was so suicidal when he was coming out, he would listen to songs I've written and it helped him."

"People say that help-lines and counseling are important to young people coming out, but isn't having access to gay culture equally important? That's what you're going to do with the rest of your life, and people need a culture they can relate to, use and add to."

"It would definitely change gay culture, probably for the better, if there were suddenly lots of lesbian and gay film stars and pop stars who came out. Gay culture is so intricate and diverse, though, and a lot of it comes from our oppression, so it's hard to imagine what might change."

As for artists like the Pet Shop Boys (whom Somerville "outed" last year in an interview in London), he says: "They are consciously using their gay background and gay culture for career purposes, and they're not putting anything into gay culture except disco music. I think we need a bit more encouragement than disco records, and that's all they give. I think they're intelligent enough, especially Neil Tennant, to be able to give a lot more, voicing opinions and ideas which would influence young gays and lesbians. For me, that's my priority." ▼





# the purdy principle

# for over thirty years, author james purdy has written novels about gay life which have astounded critics and colleagues alike. but still, he is, perhaps, one of our most underrated writers.

"It's 200 years old, an old house—for America," says James Purdy, as he leads me up the narrow wooden staircase to his apartment in a rambling red-brick building in Brooklyn Heights.

I'd wondered what sort of place would be home to Purdy, the author of so many strange, shocking and weirdly funny tales. Would the creator of *Malcolm* and *Eustace Chisom and the Works* and *In a Shallow Grave* dwell in dark "chambers" (to use a Purdyism) cluttered with lots of odd bric-a-brac from his fiction—giant stuffed eagles, fearsome torture devices, and portraits of seraphic yet wild young men?

This was all, of course, idle fancy. Purdy's actual abode recalled the title of his most disturbing book—*Narrow Rooms*—except that he inhabits only one room, of the kind the British call a "bedsit." The author's home is minimally furnished with a bed, a few chairs, a writing table on which sits his small portable typewriter, file cabinets, and bookcases.

The bookcases are filled mainly with copies of his own works, which seems fitting for an author who claims to read almost no contemporary fiction and is so immersed in his writing that he has "almost given up the world." There are also, however, volumes of Genêt, Cervantes, Balzac, Molière and the intriguingly titled *How a Fly Walks Upside Down and Other Interesting Facts*. "One of my research books," he says.

But for occasional travels in the United States and abroad, James Purdy has lived and worked in this spartan studio for the past 30 years, creating his poems, plays, short stories, and novels: a body of work of idiosyncratic, often astonishing brilliance. Nearing 70, the wispy-haired soft-spoken writer appears frail, but age has not diminished his creative powers. The past few years have been, in fact, highly productive ones for him.

He recently completed two plays, *Enduring Zeal* and *Rutbanna Elder*, the latter based on an incident in *Narrow*

*Rooms*. Last winter, Theater for the New City presented two of his one-act plays under the title *Till the Eagle Hollers*. Both plays dealt with complex love-hate relations between black and white women, and both featured terrific performances by Obie-winning actress Sheila Dabney.

Last fall, the San Francisco-based City Lights Books published the American edition of his *Garments the Living Wear*, a surreal satire of New York City in the age of AIDS. The novel first came out in Britain, where Purdy made his literary debut in 1957 with the publication of *63: Dream Palace*. He is currently at work on a new novel, *The Vorago*.

Though the Ohio-born Purdy is a quintessentially American writer—poet Marianne Moore hailed him as "a master of the American vernacular"—he has long had a multinational European following. His books have been translated into French, Italian, German and Spanish, as well as Catalan and Finnish. In March, Purdy traveled to the Netherlands for the Dutch publication of his complete collected poetry. He was interviewed on Dutch television—"They tell me the show was seen by at least one million people"—and his appearances at bookstores have attracted hundreds of his admirers.

Purdy is delighted by his transatlantic popularity but hesitates to explain it: "I really don't know why they're so crazy about the work."

Back home his admirers have included such luminaries as Edward Albee, Tennessee Williams, Susan Sontag, George Steiner, Dorothy Parker and James Baldwin.

by  
george  
deStefano

photo: michael wakefield

win. To Gore Vidal, he is "an authentic American genius." Edward Swift, author of *Splendora* and *The Christopher Park Regulars*, recently told the *Advocate* that in America "we have only the black writers and James Purdy."

But Purdy's work has met with outraged condemnation as well as extravagant praise. The explicit gay sexuality and the sometimes extreme sexual violence depicted in his novels has turned off more than a few squeamish, middlebrow, heterosexist critics. Perhaps even worse for a writer than being savaged, though, is being ignored, which has too often been Purdy's undeserved fate.

"He is one of the best writers we have," observed critic Jerome Charyn, "yet where are the honors that should be attached to his work? The Pulitzer Prize hasn't come to James Purdy."

*Garments the Living Wear* got a full-page rave review from novelist Bertha Harris in *The New York Times Book Review*, but it was ignored by most media, including "alternative" papers, such as the *Village Voice*, as well as the gay press—the latter an inexplicable lapse given the book's focus on AIDS and gay male relationships.

Purdy says *Garments* was, in fact, turned down by ten publishers before being picked up by City Lights.

"I was told it was subversive," he says.

"Of what?" I inquire.

"Of shit, I guess," he laughs, meaning most of the fiction published today and acclaimed by the media's purveyors of "bookchat," to borrow Gore Vidal's dismissive term for American literary journalism.

The AIDS epidemic has engendered its own literature—plays, novels, short stories, poems, memoirs—but there is nothing in this new genre quite like *Garments the Living Wear*. For one thing, although the illness Purdy portrays is clearly AIDS, it is never called by that name; rather, it is known as "the Plague" or "the Pest."

"I've heard lots of gay people call

it the plague," Purdy says. "I just got it from them." Although "the Pest" has a biblical ring (and Purdy, who was raised a Calvinist and has been called a "Christian existentialist," is inclined to religious allegory), he insists his use of the term implies no divine retribution. "The Pest" is, however, a metaphoric sickness; one of the book's main characters regards it as "the apotheosis" of American capitalism's depredations.

*Garments* is indeed subversive in its total rejection of the social realism we have come to expect of "AIDS literature." The novel's setting is a New York where ambulances screech like "the furies of Aeschylus," an overwrought gay actor sees Jesus Christ while riding the subway, and a hypocritical evangelist bursts into flames while addressing his followers.

When gay AIDS activist Des Cantrell is stricken by "the Pest," hope for a cure is offered by Edward Hennings, a nonagenarian pseudo-Bolshevik billionaire who attacks the illness with bizarre treatments he learned in Cuba. He is assisted by his "wife" Estrellita, a Cuban drag queen with muscles who beguiles everyone she encounters, male and female. Hennings is also the benefactor of Jared Wakeman, an impoverished gay "thespian" and Des' lover, and of Peg Sawbridge, a dotty limousine liberal who lives in a 30-room Gramercy Park apartment with her ill-tempered daughter Cleo and hunky manservant Ramon.

For all its surrealism and droll comedy, *Garments* is no less an acid-etched portrait of contemporary urban America. The book's New York, besieged by poverty, homelessness and "the Plague," is under the misrule of Koch and Reagan, "these two spokesmen for the real-estate and nuclear empires." Purdy's targets also include evangelism, homophobia and the rich with their pretensions to social concern.

Although Purdy is gay, and homosexuality has figured in his work since 63: *Dream Palace*, he does not consider himself a "gay writer." "I don't think that label covers my work," he says. "It's too conservative. I think when you have real talent, you're liable to write about anything that inspires you. There are great books that I suppose you could call gay, like the *Satyricon* or

## purdy's work has met with outraged condemnation as well as extravagant praise.

*Leaves of Grass*, but the canvas is so broad in both."

The fact that many of Purdy's stories, plays and novels portray heterosexual attachments confounds attempts to pigeonhole him as a gay writer. But, in the works where homosexuality is central, the social terrain is almost a different universe from the middle-class, mainly white world depicted by David Leavitt, Edmund White and Andrew Holleran. Purdy's gay characters are often without money or aspirations to bourgeois status. They are Depression-era indigents, homeless interracial lovers squatting in abandoned buildings on New York's Lower East Side, rough-hewn West Virginia mountaineers. They struggle to love one another in an America whose dog-eat-dog economy and homophobic traditions conspire against them.

Stephen Adams, author of a book-length study of Purdy's fiction, has noted that Purdy's "tragic view of life would not endear him to the freedom fighters of the gay movement." Indeed, Purdy has caught hell for his purportedly negative depictions of gay male relationships. The criticisms are usually directed at two novels that are among his greatest books: *Eustace Chisbholm and the Works* (1967) and *Narrow Rooms* (1978).

Set in the Depression-ravaged Chicago of the late 1930s, *Eustace Chisbholm* is, says Purdy, "about a young man who could not face the fact that he loved another man." Daniel Haws, a macho Army veteran, is horrified to discover his love for Amos Ratcliffe, a penniless scholar. He reenlists in the military to escape this unwanted love—only to realize that his life is meaningless without Ratcliffe. To expiate his sin of rejecting Amos, he submits to hideous physical abuse

and ultimately murder at the hands of Captain Stadger, a self-hating closeted homosexual.

If *Chisbholm* is harrowing stuff, *Narrow Rooms* is nightmare material. When I tell Purdy that I had bad dreams after reading the book, he laughs uproariously. But he lets on that the book was tough going for him, too. Inspired by actual incidents he'd heard about while living in West Virginia, "the story just horrified me," he says. "It was very hard for me to write it. I went to stay at a friend's house in Berkeley, California, and somehow I finished it."

The novel details the erotic entanglements of four young men living in a remote mountain village during the 1970s. Thwarted passion between the two principal characters, Sidney De Lakes and Roy Sturtevant, triggers vengeance-seeking and violence that culminate in a ghastly, sadomasochistic crucifixion.

Through these horrific scenes of sexual mayhem, Sidney and Roy, Daniel and Stadger are, says Purdy, "acting out the fact that they can't love, as well as their refusal to accept sexual love as beautiful." In Purdy's fictive universe, self-hatred and repressed desire inevitably have tragic, appalling consequences.

Purdy waxes indignant over the charge that *Eustace Chisbholm* and *Narrow Rooms* are excessively bloody. "The violence in my books is not much when compared to, say, Shakespeare," he says. "A play like *Macbeth* just drips with gore."

He dismisses those members of "the gay literary establishment" who have attacked the novels as devotees of "moon-glow, rainbows and rectal anesthetics."

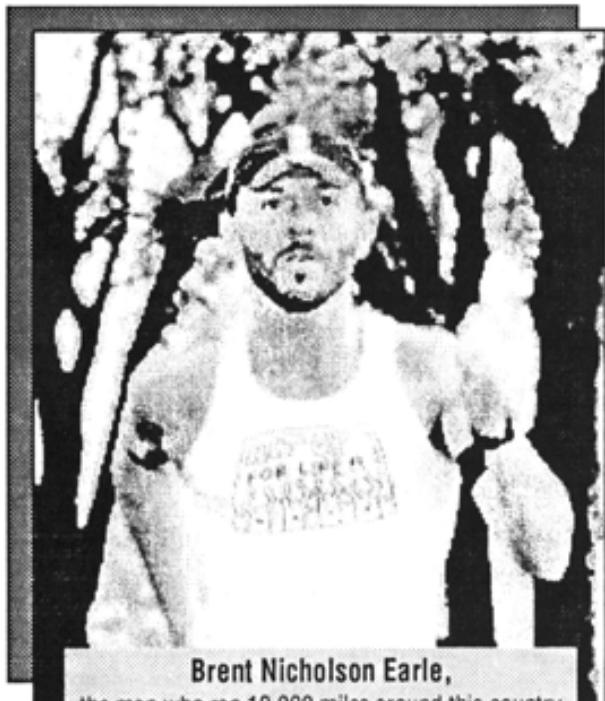
Purdy, however, is a partisan of gay liberation. He has given readings at A Different Light bookstore in New York and the Lesbian and Gay Community Center, of which he is a member.

So, who is the James Purdy reader? "You know, one of my publishers once told me that my audience was hard to define, it's so heterogeneous," he says. "I have a large audience in America, but many of them are poor. The middle class reads John Updike and Joyce Carol Oates, but my readers are often the unemployed, drifters and illegals—not necessarily aliens. They're actors and composers, too. Many of them are gay, but not all. Actually, I think they're all strays. They're underground, like I am." ▼

# Rainbow Run

## FOR THE END OF AIDS

An activist platform for Aids education, protest and a tribute to our lost friends.



Brent Nicholson Earle,

the man who ran 10,000 miles around this country in 1986-'87 to awaken America to the AIDS epidemic, is running again this summer.

San Francisco, CA	June 7	Medford, OR	July 4
Oakland/Berkeley, CA	7	Grants Pass, OR	5
Sacramento, CA	13	Eugene, OR	14
Russian River, CA	15	Salem, OR	18
Chico, CA	22	Portland, OR	21
SF AIDS Conference	23	Olympia, WA	25
Gay Pride Day/SF	24	Tacoma, WA	26
		Seattle, WA	27
Vancouver, BC - Gay Games III			August 4

We need volunteers on both coasts.

New York  
Coordinator  
Jay Blotcher  
212/533-4913

San Francisco  
Coordinator  
Rob Rodd  
415/861-1453

The run is dedicated to two lost leaders of the gay and lesbian community:

**Dr. Tom Waddell,  
founder of the Gay Games**

**Keith Haring,  
artist, activist, humanitarian**

We wish to thank the following people for their support:

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Earl Beeler  
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**Please help us go the distance...Send your contributions now!**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

I will sponsor Brent for \_\_\_\_\_ miles @ \$40/mile.

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300 Mercer Street, Suite 26L  
New York, NY 10033

All contributions are tax-deductible.

**BEGINS  
JUNE 7TH!**

# LOOKOUT



Photo: Michael Waterfield

No, it is not the laundromat of your dreams—just another window installation at the Pleasure Chest.

—M.S.

FLAUNT IT, FAGGOT.  
SHOW IT OFF LIKE A PRIZE.  
RUB THEIR NOSES IN IT,  
RAM IT DOWN THEIR THROATS.  
SHOOT YOUR APPALLED & OUTRAGED  
LOAD  
STRAIGHT IN THEIR EYES.

Photo: Michael Wakefield

Still more signs of the times.

—M.S.



## OUT OF MY HANDS

BY BRADLEY BALL

**W**herever I go these days—which isn't, if I have any choice in the matter, too terribly far afield, six city blocks being perfectly adequate provided they're the right six blocks in the right city—people always ask me the same questions, to wit: What's your excuse this time? how old are you really? and what exactly is *Dining Out!*

The first question is by far the trickiest, phrased as it is in a confrontational tone and demanding as it does a carefully measured response. As a rule, I find that a vague reference to my medication delivered in a voice laden with implication will suffice. This, I should mention, no longer seems to work with my editor, Simon Legree Signorile (as he's known by the steno pool). Now, whenever I hear him screaming for me, I just hide under my desk and pretend to be out. (I mean, of course, out of the office. I am, and always

have been, *out* in the popular, that is to say, lesbian and gay sense of the word, which is a damn good thing, because if I weren't, I'd have more to fear around this place than just being ruthlessly bullied about deadlines). Do not, by the by, light up a cigarette while attempting this ruse, as this will defeat the purpose entirely. Take it from my bitter experience (I mean specifically my bitter experience of this past Tuesday, not my bitter experience of Christmas of 1980, nor my bitter experience of Ash Wednesday 1986, nor my bitter experience of Oct. 21, 1989).

Regarding the question about my age—a question which, by its impertinence, speaks volumes about the interrogator and generally signals the abrupt end of what otherwise might have been a pleasant evening—I was conditioned during that crucial junior year at John G. Diefenbaker High School (previously discussed, I believe, just last week, in this very space) always to meet such inquiries,

no matter what the circumstance, with a claim to be 18 years old. That reply just comes automatically now, even though it's occasionally landed me in trouble ever since the drinking age was raised again to 21.

But, relevant to the purpose of this column and its relation to *OutWeek* (and thus, by extension, to the entire gay and lesbian *Gemeinschaft*), it is only the last question referenced-above—i.e. What exactly is *Dining Out!*?—which need occupy our attention for the time being. *Dining Out!* appears, no doubt, *prima facie* to be a restaurant feature but it is, in fact, more—so much more. After all, any hack with a sharp pencil and a four-star rating system can give you mere impressions of the *cotelette en papillote*; you can even purchase entire magazines devoted to the topic. While I can appreciate a potential need for this service, or, if not a need, a desire (how often we carelessly confuse one with the other!), this passive, reactive style of writing is not my style. No, *Dining Out!* chooses instead to adopt an aggressive, proactive approach, with an eye, as always, on the particular needs of our *Gemeinschaft*. To this end, I have always entered into a dining experience as an obviously gay man, accompanied by other proudly open citizens of the Queer Volk, with the result that *Dining Out!* is as much an exercise in visibility as a discussion of cuisine and ambience. The event is, as you have noticed, further enriched by the sometimes trenchant, sometimes surprising but always invaluable observations of my companion of the moment.

What exactly is *Dining Out!*? Why, *Dining Out!* is nothing less than a metaphor for our struggle for liberation in the world at large.

Next Week: Sidewalk Cafes: Do they work in New York? ▼



NO CATS IN HER LIFE,  
ELLEN'S HOMELIFE DRAGGED

Social

# TERRO~~R~~OR ism!

by Erich Conrad



Madameisel  
Steven Meisel at Tribeca



Beauty & the Beast  
Linda Evangelista at Naomi Campbell's  
birthday party



No Dice Man!  
Bob Colacello at Tribeca Bar  
and Grill



Vogue  
Rifat Ozbek at Candyland



Edie and Andy?  
Pearl and Danilo at Panty Girdles



Graceland  
Grace Jones at Naomi Campbell's birthday party



Open Up, Mother Fucker!  
Chauncy at Panty Girdles

MICHELANGELO SIGNORILE IS ON VACATION

# Out on the Town



# With Liz and Sydney

by Liz Tracey and Sydney Pokorny

**Liz and Sydney:** five lesbian movies we would like to see:

1) *Lusty Librarian*. A specialist in Renaissance manuscripts by day, after hours our favorite New York Public Library-Ann drags attractive young women to the basement stacks, lets her hair down and has her way with them. They don't complain.

2) *Truck Drivin' Momma*. A beautiful femme Countess has a sex change, buys an 18-wheeler and, under the new identity, drives cross-country, picking up young female hitch-hikers and leaving behind a trail of broken hearts.

3) *Beach Blanket Bingo*. Lesbians take over Fire Island, rename it "Long Island Lesbos," and create both a matriarchal culture centered on the Sun Goddess and new and unusual uses for tanning butter.

4) *Vampire Lust*. Dominatrix Katrina takes a new apprentice and promises eternal bliss; like *The Hunger* but nastier.

5) *Gretta Gropes Manhattan*. It's the year of the boob, and no woman is safe from the seductive grasp of a beguiling woman.

**Sydney:** It seems that more people are engaging in the relentless pursuit of fun these days. In fact, some people have told me that night life is almost as bizarre as it was in 1986, which, I have been told, was also a banner year. Since I wasn't around for 1986, I don't really know, but I can tell you that, after a winter of malaise, more clubs are open, and decisions about where to go are becoming more difficult. Along with more clubs comes another problem: People just are not where you think they are supposed to be—Club Roulette has begun! **Sister Dimension**—that fierce Southern drag queen DJ—left Roxy for La Palace de Beaute. Mother of the drag DJs,

the wacky and glamorous **Perfidia** joins tall blond bartender Robi at La Palace. Finally, super lounge DJ **Andy Andersen** has picked up his **Helen Reddy** records and moved to Roxy. Andy deejays in the VIP room, and unfortunately his genius cannot be enjoyed by all. I suggest that you throw yourself at the feet of the VIP gatekeeper. Her name is **Pamela Toczek**. Yell "Pamela!" and tell

her it is a life-threatening situation—you simply must hear *My Sharona* by the **Knack**, or you will die!

**Liz:** At Roxy last Saturday night, word was spreading that **Baroness Sherry Von Korber-Bernstein** had remarked that she was quite fond of gay men but lesbians were another matter entirely. Baroness Sherry is a mature woman who has been touted as "the world's oldest club-kid," and often appears in tastefully appointed

skirt suits with matching hats. Sydney and I couldn't let this go, so we enlisted our friends, **Amy** "I'll-do-anything-once" **DiPasquale** and go-go girl "Ultra" **Violet Walker**, to have a kiss-in only inches from the Baroness. She shrieked and hid her face in her hands. A few moments later, I asked her exactly what her problem was. She replied: "I don't know why it is that I don't like you...There really is no reason why, I just don't...But [photographer] **John Simone** thinks highly of you girls."

**Sydney:** In some sort of bitter irony, **Mollyhouse** at Roxy opened the Nunnery for lesbians in the very room where the "Sherry Incident" took place. *OutWeek's* music editor **Victoria Starr**, fresh from last week's **Monika Treut** party at Mars, displayed a dazzlingly eclectic range as she spun everything from **Sylvester** to the **Cure**, with **Madonna's** *Hanky Panky* falling some-

where in the middle. The Nunnery is billed as "a lesbian alternative-music chamber" where genres with the highly appealing *Clockwork Orange*-like labels "industrial," "gothic" and "techno-pop" are played. In reality, it is the skybox-like VIP room (on Sundays, the only VIPs are lesbians), where you are just as likely to hear "Girls Just Wanna Have Fun" as you are **Nitzer Ebb**. Hostesses **Jill Reiter** and **Jan Thompson**, in frock and habit for opening night, are young women to whom **Debbie Harry** was a teen idol and who obviously grew up worshiping **Nina Hagen**. Their goal: to create a space for women who like to hop, skip and jump on the dance floor and don't feel comfortable in the bump-and-grind disco culture. If you do like disco, Roxy has also added go-go girls on the main floor.

**Liz:** Many a time you'll be standing and watching a dance floor, when you'll be struck by the sight of two men in leather, maybe sequined shorts, motorcycle caps, having the best time of all. They're always together and always dancing. They're "the Jaimies," or "the leathermen." I first met Jaimie and Jaimie out one Sunday night, and we struck up a conversation because of our similar dress. Don't let them fool you, though—the Jaimies are nothing but friendly. A recent Saturday, the taller Jaimie was spotted wearing a double-breasted electric-blue suit, which caused quite a stir. The besuited one remarked, "You don't have as much fun dressed like this." My thought exactly.

**Sydney:** Ron Dobrin, the controversial manager of the Pyramid, has left that club. The new Pyramid has a fresh coat of paint and features three gay and/or lesbian nights—**Jenny's Girl Bar**, the **Gay Cabaret** with **Mona Foot** and a new *My Comrade/Sister* night called **Channel 69** (or gay TV).

**Liz and Sydney:** Though we admire the journalistic integrity of the supermarket tabloid the *Globe* (which describes itself as "fun...fascinating...factual"), we must correct one inaccuracy from last week's issue. The *Globe* wrote that we had recently implied that both **Whitney Houston** and **Taylor Dayne** are lesbians. The truth, if it must be known, is that Taylor—much to our dismay—is definitely not a sister. As for Whitney...▼



IF YOU'VE SEEN ONE JAIME...

**Jaimie and Jaimie** Photo: Liz and Sydney

## OUT TAKES from page 45

in Texas, awarding \$60,000 in back pay to a man who alleged that his employer fired him because of his AIDS diagnosis. Legal experts think that the case was the first AIDS discrimination case to go before a jury in the state, and activists are elated that the jury returned a verdict in favor of the plaintiff.

"First, it's a jury stating that AIDS discrimination will not be tolerated," Richard Levy, the plaintiff's lead attorney, said after the verdict was returned. "That's a powerful message. Hopefully, it can be used as a tool in the effort to educate people about how all people need to be afforded dignity and equality on the job."

The plaintiff, Ronald Gardner, filed a complaint against Rainbow Lodge, Inc., in May 1988, alleging that he was fired from his job as a waiter in violation of a Texas law that prohibits discrimination based on handicap. Gardner also claimed that his employer had fired him to deprive him of his insurance benefits and had failed to inform him of his rights to continue his insurance benefits upon termination as required under the COBRA Act of 1985.

While the jury rejected Gardner's claim that he had been fired to deprive him of his insurance benefits, U.S. District Court Judge John Singleton later found that Gardner had not been informed of his COBRA rights and awarded Gardner \$10,500. —Nina Reyes

## Gay vets testify before congress

WASHINGTON—A panel of gay veterans, speaking on the concerns of Vietnam-War-era soldiers, testified before a House subcommittee May 16, calling for increased funding for AIDS care through the Department of Veterans' Affairs, and a removal of an antigay military discharge policy.

The gay panel, one of several Vietnam veterans' groups testifying that day, presented their stories before the Oversight and Investigation Subcommittee of the House Committee on Veterans' Affairs. The subcommittee is chaired by Rep. Lane Evans (D-Ill.), a cosponsor of the federal gay and lesbian rights bill.

The veterans testified during a two-day conference on the concerns of Vietnam veterans, in which the gay veterans' groups participated.

The testimony by the gay veterans marks only the fourth time that openly gay people have testified before Congress in Washington on gay issues not related to AIDS.

AIDS panelist Ilonka F. Thomas, HIV/AIDS coordinator for the Department of Veterans' Affairs (DVA) Medical Center in Boston, pointed out that, since the onset of the epidemic, the DVA has treated over 8,000 cases of AIDS. She further noted that, in 1989, nearly ten percent of all AIDS patients received their care through the DVA. —Cliff O'Neill

## Louisiana house passes record-labeling bill

WASHINGTON—The Louisiana State House on a 95-5 vote May 14 passed a bill ordering that controversial recordings deemed to promote certain activities be stickered with a state-imposed parental warning label.

The legislation, sponsored by State Rep. Ted Halik (D), would mandate all records, tapes and compact discs sold in Louisiana be stickered with the warning labels if they are found to "advocate or encourage" any of the following: "rape, incest, bestiality, sadomasochism, any form of sexual conduct in a violent context, prostitution, homicide, unlawful ritualistic acts, suicide, the commission of a crime upon the person or property of another because of his sex, race, color, religion or national origin, the use of any controlled dangerous substance [prohibited by state law] or the unlawful use of alcohol."

Similar bills in 21 other states were recently dropped by their sponsors. Although most of the abandoned bills contained provisions calling for the stickering of records deemed to promote "sodomy," the Louisiana bill is silent in that area. While the bill addresses lyrics which are deemed to promote bias-related violence, it does not address antigay lyrics.

Aside from the Louisiana bill, the only other state proposal to get this far was a similar act which passed the Pennsylvania House last year. It was later withdrawn by its sponsor while it was awaiting state Senate action.

The Louisiana bill, which is expected to see state Senate action in late June, came as a surprise to the record industry, which recently unveiled a broad proposal for a uniform parental-warning sticker to be placed voluntarily on controversial recordings.

The voluntary stickering agreement was credited with the defeat or withdrawal of similar mandatory stickering bills in the 21 states, although many seemed already headed for defeat by the time the industry sticker was announced.

Conservative state lawmakers, including Halik and Missouri State Rep. Jean Dixon (R), the chief architect of the myriad state bills, however, expressed disappointment with the industry sticker, complaining that it was voluntary and that the decision whether or not to sticker would be made without governmental input.

Also, most of the nation's independent record labels—which include those that record most of the nation's openly gay and lesbian recording artists—have not signed onto the voluntary stickering agreement. As these companies are also the ones which release the most controversial of the recordings targeted by conservatives, lawmakers are pointing at the recalcitrant labels as justification for continuing their fight.

Louisiana's Halik told *Billboard* magazine that he is "going after" the independent labels for not signing onto the agreement, adding, "Those labels are the ones with all the trash lyrics, so we're going to force them into the [agreement] or else they won't be selling their records in Louisiana."

The bill both orders the stickering of recordings and prohibits the sale of unstickered controversial product. Under the measure, first time offenders—record retailers caught selling unstickered product—could be fined between \$1,000 and \$2,000 and/or spend up to one year in jail. Repeat offenders could be fined between \$2,000 and \$5,000 and face up to three-year jail terms. —Cliff O'Neill

# Film

# CELLULOID SAMPLER



LIEBCHEN  
*Heiner Carow's Coming Out*

A Critical Guide to the Lesbian and Gay Film Fest

The New Festival: The 1990 New York International Festival of Lesbian and Gay Film. Biograph Cinema, 225 W. 57th St. Call 966-7722 or 966-5656 for program times. May 31-June 17.

## Coming Out

Line up early for *Coming Out*, the closing-night film June 17, and spare me the litany of politically correct topics the movie completely ignores. (A partial list would include AIDS, racism, empowerment and women's issues.) As a first effort from East Germany—a country just now going through its own sort of "coming out"—Heiner Carow's film has a sharp emotional power without giving in to its own melodramatic impulses.

This is an old-fashioned, white, middle-class coming out story. Philipp (Mathias Freihof), an introverted young schoolteacher, drifts almost accidentally into a marriage-track relationship with a woman co-worker, allowing her desire to make up for his own passivity. When a contentedly gay school chum shows up, Philipp's recollection of their adolescent encounter causes a rush of confusion and longing. Philipp soon finds himself a gay costume party, making eyes at 18-year-old Mattias (Dirk Rummel, who will be present with Carow at both festival screenings).

The plot, while at times predictable, is not entirely mechanical. Carow and screenwriter Wolfram Witt have a vaguely "new German" narrative sensibility, and the development is slightly fragmented, with a few unresolved ambiguities that add weight to the storytelling.

*Coming Out* has moments of surprising emotional clarity. For this white, middle-class, gay male reviewer, the movie recaptured the tingling emotional intensity of a first romantic, sexual encounter,

as well as the intolerable anguish later, when the affair has been completely bungled. The cast is terrific, wonderfully at ease in their roles, and the director equally at ease with gay men who touch, French-kiss, get naked, make love and dream of the perfect lover.

Philipp's ongoing indecision will grow tiresome for gay viewers, although the insecurity of the person coming out is for once balanced by a number of appealing characters comfortable with their gay identity, including the vulnerable Mattias, who once attempted suicide but is now out even to his family.

Filmed in part in an East Berlin gay bar, *Coming Out* portrays a gay male G.D.R. not dissimilar to pre-Stonewall America—underground, apolitical and full of personal alienation. The film pauses for obligatory, didactic speeches clearly aimed at straight audiences, but they're well spoken and even moving, as in the case of the aging Communist who recalls Nazi persecution. As the old man speaks, Carow provides a person-by-person mosaic of the gay bar's patrons, gathered together but individually isolated. Despite a level of official tolerance for homosexuality, coping with their isolation was the best gay men could hope for in the pre-thaw G.D.R.

—Bruce Steele

## Common Threads: Stories from the Quilt

*Common Threads: Stories from the Quilt* seems at first to tell a fairly familiar story. A series of black-and-white photo montages chronicles the lives of different individuals from happy-childhood

snapshots to vibrant adulthood to those all-too-familiar pictures of the bedridden and diminished bodies of people with AIDS. A voice-over tells us that these individuals have followed 'different roads to the same fate.' But soon it becomes obvious that this 'fate' involves something grander and more monumental than the cemetery which too many documentaries have turned the quilt into. Through the interlocking stories of various individuals who have died from AIDS and the contemporaneous testaments of those who stood by them, *Common Threads* pieces together a history of the people affected and united by the AIDS crisis. More than simply an AIDS elegy, the video documents the construction of a community, a community composed not only of those who have died but also of those who continue to live and fight against government indifference and public fear."

—Peter Bowen in *OutWeek* (no. 17, Oct. 15, 1989)

### Comrades in Arms and Flames of Passion

One of the strongest contributors to the growing pool of gay documentaries is British filmmaker Stuart Marshall. Marshall's *Desire*, a look at sexuality in Germany up to the fall of Hitler, opened last year's New Festival and proved him to be a thorough and thoughtful documentarian. This year, he returns with *Comrades in Arms*, an account of six lesbians and gay men who served in the British armed forces in World War II, which reveals that he also has a romantic, nostalgic side.

*Comrades* weaves together personal stories with newsreel footage, but since no footage exists to illustrate the "dangerous liaisons" and affairs-of-the-heart recounted by these veterans, Marshall creates some. Short black-and-white scenes set to period music provide a romantic backdrop to tales which otherwise exist only in memories.

Marshall has assembled an appealing cast of characters: the upper-crust soldier with the stiff upper lip, the female impersonator who entertained the troops and the nurse who speaks of rendezvousing with her lover during leaves. Though discretion was crucial at all times, surprisingly few experiences of direct homophobia are recounted by any of the interviewees.

The film is infused with a strong sense of patriotism and duty. One man describes being raised a pacifist but explains that the persecution of Jews under Hitler compelled him to enlist. There's a sense of the destruction wrought by the war, and, in one sequence, Marshall follows a veteran to a shrine on the River Kwai which memorializes Allied forces killed fighting the Japanese, although the idea of war is never questioned. One can only imagine that the personal stories of gay Vietnam Veterans would undoubtedly reflect the political issues which tore apart the nation. But that's another film....*Comrades in Arms* remains a warm, charming work, one that should enliven and enlighten audiences.

Being screened with Marshall's film is *Flames of Passion*, a premiere from Richard Kwientniowski, whose earlier shorts, *Alfalfa* and *The Ballad of Reading Gaol* revealed him to be a smart, pointed and poetic filmmaker. This latest film is a dreamlike guppie love story that lacks the punch of his previous work but instead offers a romantic vision of queer love. It makes a suitable companion to *Comrades in Arms*. —Karl Soehnlein

### Crocodiles in Amsterdam

The two female protagonists of Annette Apon's *Crocodiles in Amsterdam* are introduced via their dreams, which immediately establish their characters. Gino is a romantic, live-for-the-moment type, looking for love in all the wrong places; Nina, an activist, revolutionary type, dreams in drawings of well-guarded buildings blowing up. Apon does not hesitate to reinforce her characters' differences with a blonde/brunette opposition as well as a (somewhat muted) butch/femme one. Such self-conscious play with conventions is, more often than not, a foreshadowing of some transgressive challenging of them (outside of Hollywood, at least). If this was intended in *Crocodiles*, it falls far short—of that, and much else besides.

Gino and Nina meet "through blue"; that is, they share a passion for the same shade of blue, which each is following in the form of a child's coat when they bump into each other. Two of the best, and most promising, scenes follow this initial encounter, with each woman explaining how they met. These scenes happen so quickly, the effect of which is to take us out of the film's present-tense narrative and into some future film in a way that both formally and thematically disrupts, allowing us to begin writing the story ourselves.

Unfortunately, the promise of such scenes is never realized. The film has an attractive, slick look to it, with lots of quick cuts to keep the pace fast. It keeps us involved until we realize that its interest depends mostly on its technique. Once the film slips into the truly meaningless (the scene in which Nina and Gino try to sell a painting, for example), it begins to bore.

Yolanda Entius and Joan Nederlof are very good as Nina and Gino, but there is only so much they can do with these roles. At best, the scenes between them are sexually charged; we spend much of the film anticipating what often seems the inevitable first kiss. By the time we realize it isn't at all inevitable and in fact isn't going to happen, we don't much care anyway.

—Monica Dorenkamp

### Looking for Langston and Trojans

One of the most satisfying double bills of the festival is the teaming of Isaac Julien's *Looking for Langston* with the premiere of Constantine Giannaris' *Trojans*. Each of these films evokes deceased gay poets to reflect on the role of the queer artist in history. Julien calls his film a meditation on Black gay artistic identity, with Langston Hughes and the Harlem Renaissance as its point of departure. Those who didn't catch *Looking for Langston* when it played last fall should do so now; it's one of the most visually satisfying and intellectually stimulating gay films made to date.

*Trojans* is more biographical, following the 19th-century gay poet Constantine Cavafy from his birth in Greece through his life in Alexandria, Egypt (though not in strict chronological order). As Stuart Marshall did in *Comrades in Arms*, Giannaris tackles the

problem of documenting the past without the benefit of archival material by creating his own evocative imagery. Giannaris takes a less literal tact than Marshall's detailed recreations by illustrating Cavafy's poetry with contemporary images of beautiful boys in a variety of erotic tableaux, along with shots of Alexandria's empty streets and windswept shore. *Trojans* has the look and feel of the Super-8 work of Derek Jarman—stark, grainy, slow-motion visuals. Giannaris illustrates Cavafy's poetry with a seductive range of imagery designed to identify its gayness (which the poet sometimes approached explicitly but was more often guarded about).

Cavafy's appeal—a gay artist living outside his native culture—to Giannaris is obvious: Giannaris was born in Greece and moved to England to live. Cavafy was a cultural outsider in every sense of the word—ethnically, sexually and economically (he lived in poverty after his merchant family lost its fortune). Voice-overs about the poet's personal life, sexual politics and artistic concerns are intermingled with his lush, historical poetry. This makes for an involved soundtrack that arranges a complete portrait of the artist without the detachment of traditional biography. In reinterpreting Cavafy's voice for contemporary audiences, Giannaris reveals his own eloquent vision to the world.

—Karl Soehnlein

### Night Out (with Beyond Gravity and Elevation)

A film like *Night Out* is difficult to respond to in any other way than personally. It's the story of a gay couple, Steve and Tony, whose relationship is put to the test after Tony is bashed at a cruisey public toilet. Tony tries to hide the incident from Steve (even though he winds up in the hospital) because he doesn't want him to know he was "cheating" on him. Australian director Lawrence Johnston uses gay-bashing to explore other issues: public sex, monogamy, communication within relationships. The film is well-shot, well-acted and precisely paced, but that may not be enough for this subject matter. To portray antigay violence—especially as brutally as is done here—is to invite strong reactions: Viewers will undoubtedly respond based on their own experiences with the issue, leaving the film's overall merit behind.

*Night Out* is bound to stir up heated debate, much like the one about *Longtime Companion* recently seen in the pages of this magazine: Does a film about issues facing the gay community (like AIDS or gay-bashing) have to respond to the social context which creates such problems? Or can it simply tell a story and leave the social concerns to post-film discussions? It's a delicate balance, for, while gay filmmakers should not be forced to produce only "correct" portrayals of gays, being an artist does not diminish a gay man or lesbian's responsibility to address the political reality of gay oppression (if anything, it heightens it).

*Night Out* uses social issues to illustrate personal problems; I had hoped that a domestic crisis would be the springboard for dealing with the larger social problem. After all, it's easier to talk about relationship troubles than hate crimes. Antigay violence is an issue that cannot be taken casually. By employing a bashing primarily to flesh out affairs of the heart, *Night Out* comes perilously close to doing just that.

*Night Out* is being screened with two other films from Down Under: *Beyond Gravity*, an offbeat New Zealand love story (not available for preview), and *Elevation*, a delightful short by Aussie Stephen Cummins that celebrates cruising and sex.

—Karl Soehnlein

### No Need to Repent

Ann Alter's short documentary *No Need to Repent*, a portrait of United Church of Christ ordained minister Jan Griesinger, is unfortunately predictable. Made only last year, the film has a very dated feel to it, harking back to the women-loving-women essentialism of feminism's first wave. This is a problem with the film because it means there is nothing surprising in it, nothing that most of us don't already know. The responses to Griesinger's coming out are predictable enough, as is her own realization (while listening to women's music) that she's a lesbian.

What should be of central interest in this film is the potential conflict between Griesinger's positions as a minister and as a lesbian, yet this is hardly explored at all, perhaps because there doesn't seem to be any real conflict. Griesinger talks about leaving behind "traditional" Christianity, by which we can assume she means what has been, for women, an incredibly oppressive patriarchal Christianity, but she never really explains just how that is done. Instead, a freedom and openness on the church's part is implied but never explained.

Interestingly, Griesinger explains her desire to stay in the church as a desire to be in a position in which one can be politically active. Griesinger entered the church only after her already-activist life broke up her marriage; her move from a rejection of traditional and patriarchal structures of life to participation in one of the strongest of patriarchal institutions is by no means self-explanatory. Perhaps the United Church of Christ is more progressive than most. But if you don't already know that, this film won't tell you.

Griesinger is apparently a well-known and respected progressive minister. The parts of her life that this film does reveal are impressive; she is one of many unsung heroines of our time whose everyday lives make those of the people around them that much better. We can only wish that Alter had shown us more of her, and perhaps had at least introduced, with no claims to answer, some of the complicated questions a life like Griesinger's raises. As it is, we get little more than a washed-out biography that leaves us guessing until the very end. During the film, Griesinger rarely mentions her lover; at the very end, after the credits have run, a cryptic note appears, explaining that, although Griesinger's lover supports the film, she decided not to be interviewed or to appear. Why not? The absence of an explanation here is frustrating.

The film is no more engaging visually than it is in other ways; attempts to liven things up don't really work. Jeanne Donado's "The Ballad of Jan Griesinger" helps a bit, if only because Donado's voice is a good one. There is one very weird scene which is speeded up for no apparent reason and accompanied by an unrelated voice-over.

—Monica Dorenkamp

### Nocturne

*Nocturne* may be the best of the lesbian premieres in this year's festival. Directed by British filmmaker Joy Chamberlain (*Domestic Bliss*), the film wastes none of its 58 minutes in creating a complicated, unlikely, incredibly fun scenario that leaves us feeling remarkably satisfied.

The film is about a middle-aged woman, Marguerite (Lisa



COR, BLIMEY, WHAT A BIT OF CRUMPT.—Jess and her parents in *Oranges Are Not the Only Fruit*

Eichorn), who returns to her childhood home after her mother has died. Sitting at the piano (the "nocturne" of the title is Chopin's), she remembers her childhood piano teacher and governess, Miss Carpenter. Through a series of flashbacks, the difficult and ambiguous relations between Marguerite, her mother (Maureen O'Brien) and Miss Carpenter are revealed. Miss Carpenter is, for the young Marguerite, a refreshing alternative to her too-somber, well-mannered mother, and the two of them form a kind of bond of which her mother appears incapable.

The action of the flashbacks is brilliantly echoed by that of the present day. Between Marguerite's memories, two hitchhiking dykes come running out of the rain and into the house, just as Miss Carpenter and the young Marguerite had done moments earlier, establishing a connection that the middle-aged Marguerite will exploit in the rest of the film. Replacing their wet clothes with "costumes" of Miss Carpenter and the young Marguerite, she begins a fantasy reconstruction of her childhood. In this impromptu drama, Marguerite assigns herself the role of her mother.

What makes *Nocturne* most extraordinary is Lisa Eichorn. As the repressed Marguerite, Eichorn brilliantly fuses the somber movements and manners of Marguerite's mother with the potentially explosive sexual desire that is initially (re)awakened by the nocturne and then realized by the arrival of the very unrepressed dykes. Although she doesn't have many lines, Eichorn dominates the film with Marguerite's intensely conflicted character and brings a sexiness to the role that is not necessarily inherent in it. As director, Chamberlain is, of course, responsible for much of the well-paced and measured atmosphere of *Nocturne*, as is the writer, Tash Fairbanks. Together with Eichorn and a very impressive supporting cast (most notably, Maureen O'Brien as Marguerite's mother), they've made a beautifully sensual and sexy film. This one is a must-see.

—Monica Dorenkamp

#### Nocturne

Not to be confused with Joy Chamberlain's lusty lesbian tale of the same name, Mark Townsend Harris' *Nocturne* is a quiet, emotional drama about the search for love in the gay urban jun-

gle. It's a boy-meets-boy, boy-loses-boy, boy-loses-his-mind story, with an incisive look at casual sex that will make audiences either squirm in frustration or nod in recognition.

Martin, a pianist in his mid-20s, has just moved to New York and is trying to orient himself both to an impersonal city and to his budding queer sexuality. When he meets Gino, who seems to possess the right combination of beauty, body and brains (not to mention a cool leather jacket that just fascinates Martin), he falls hard. Their one night together is both agonizingly long and hopelessly romantic, but, to Martin, it's full of promises. When it turns out that Gino wanted merely a quick tryst, Martin falls apart.

Martin is an awkward hero. There's a humorless, prudish side to him, and his slide into obsession after being dumped seems extreme. Gino, the sexual libertine, is portrayed as a creep. In an age of gay men putting themselves back together after a decade's dealing with AIDS, *Nocturne* may come across as "sex-negative." This is not, however, a film about casting moral judgment but about how promises are made and trust betrayed for the sake of sexual conquest, with director Harris making a case for emotional responsibility.

*Nocturne* is part of a growing gay "cinema of intimacy": talented film artists who play with narrative formulas to explore personal dramas. Harris has created several jarring, imaginative sequences to convey heightened emotional states. His sex scene is a fractured, silent romp that captures both the physicality which turns Gino on and the emotional connection which Martin is looking for. A brief dream-sequence is equal parts Jarman-esque beauty and Lynchian horror. Harris is a talented filmmaker and an excellent writer, and *Nocturne*, at times disturbing and often delightful, is full of surprises.

—Karl Soehnlein

#### Oranges Are Not the Only Fruit

*Oranges*, adapted by Jeanette Winterson from her own novel of the same name, is a semi-autobiographical account of her youth spent in Lancashire, England, with evangelical parents. Originally a three-part series made for British television, the film is a refreshingly strong narrative which—just when you fear it will end—doesn't

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## Film

# We Are the Monsters

**Something for Everyone.** Directed by Harold Prince. Written by Hugh Wheeler. Music by John Cander. Produced by John Flaxman. Available from Key Video, a division of CBS.

by Otis Stuart

**S**omething for Everyone is the stuff of which partisans are made: a box-office bomb that became a cult icon and that, 20-years-old this summer, is as potent and perplexing as ever. A contemporary black comedy set against the Ruritanian shadows of fallen nobility—that mad girl Ludwig's Neuschwanstein Castle always lurks in the background—Harold Prince's debut as a movie director followed the tale of a gender-bending drifter (Michael York) and a reclusive countess awash in epigrammatic nostalgia (Angela Lansbury). En route to becoming lord of Lansbury's lost manor, York seduces everyone in sight while also employing more conventional specialties such as blackmail and murder. Time-honored demons are rife and include, in big close-up, members of the same sex and members of different generations wet-kissing in a scathingly casual manner. York's long-suffering lover in the film's central male couple takes his sexual ambidexterity in stride: "You can sleep with anyone, can't you?" Lansbury, York's senior partner (and lover's mom), is, at best, miffed by the complexity: "Children are so prudish about their mothers."

When Something for Everyone was released in the summer of 1970, it did virtually nothing for anyone but a fledgling gay community. Penelope Gilliat dismissed it in the *New Yorker* as "a sort of broken Hans Anderser story, mixed up with *Midnight Cowboy* and a lot of lederhosen," and Vincent Canby added the obligatory homophobic punctuation in *The New York Times*: "summer camp." The most directly disastrous results were on the careers of Prince and Lansbury. The director's Broadway musicals to date had grossed in excess of \$12 million. Three were current hits—*Zorba*, *Cabaret* and *Fiddler on the Roof*. After 41 films, Lansbury had taken four years off to return to the theater, pick up Tonys for *Mame* and *Dear World* and become the resident doyenne of the musical stage. Prince's bid for screen status and Lansbury's first step toward capping her movie career with *Mame*, *Something for Everyone* helped sink both ships and is today a taunting glance at the cinematic careers both might have had, or, in Prince's case anyway, passed on to others.

Prince's Broadway staging of *Cabaret* helped earn Bob Fosse an Oscar for directing the film version; the angry troughs of light in the Kit Kat Club, those audience-hating mirrors and the leering emcee are all from Prince. In addition to the shared Teutonic totems—blonds, Nazis, Bavarian music—and the similarities between York's characters in the two films, *Something for Everyone* even includes a scene of York alone in a room floodlit by candles that directly prefigures one of his love-making duets



"DELECTABLE, QUITE DELECTABLE."—Angela Lansbury and Michael York

with Liza Minnelli in *Cabaret*. We also get our only lingering look at Lansbury in the full glamour of her *Mame* period, costumed to the nines by Florenz Klotz, glittering through garden parties, broken memories and close encounters of the most private kind, disarming all comers: "Let's not talk about the Nazis. They were boring when they were all over the place, strutting around, inviting themselves to dinner."

Enter the boys in the band, drawn by *Something for Everyone's* sure-fire combo—a handsome hero on our team and a dragon lady spewing bon mots. Despite the commercial failure and loathsome "The-butler-did-it-to-everyone" advertising campaign, Prince won the directorial debut award at the 1971 San Francisco Film Festival, and *Something for Everyone* went on to find a faithful audience on the art-theater circuit, usually in tandem with *Travels with My Aunt* or, aptly enough, *The Boys in the Band*. And appropriately enough for a film with as troubled a history—even the title changed at least three times in preproduction—it's popularity proved problematic for a gay audience as well. Produced in the full bloom of American film's evil-fag phase, when homosexuality was equated with the dark side of the force, *Something for Everyone* traffics in the mysteries of gay sex for an unschooled audience. Vito Russo, who knows such things, describes it in *The Celluloid Closet* as "a good example of the way in which a gay audience is lured into supporting a negative image of itself in response to an attractively homoerotic, but ultimately destructive, sensibility."

Twenty years have done something to mitigate that danger, distancing the film from the political naivete of its immediate context and tightening the focus on its more lasting and most lethal quality: the total subversion of all sexual roles—with a flourish. No one is ever completely on top, least of all heterosexual hegemony. The film hasn't one viable heterosexual male, as Lansbury, head held high, observes in her most quoted line: "There are no men anymore. Only facsimile." York never once touches a woman with tenderness. It's always rough trade, and his steamiest tryst with the heiress he's aiming toward a marriage of financial convenience

(not with himself, but with his lover) involves two commands: "Say I love you" and (more slowly) "Now, say I'm a little rich girl who's crazy about footmen." Cut to ecstasy.

Traditional partnering is as impotent as the myriad variations on homosexuality that populate the periphery of the film. The local color is emphatically lavender—a timid pastor passionate about butterflies who sports full clerical drag even to ride his motorscooter, a wizened butler with a father-fixation repressed to the point of National Socialism, a couturier hotter on skirts than his clients. The Sapphic suggestions are handled as subtly as Lansbury's greeting to her prospective daughter-in-law—"Delectable. Quite delectable."—and as vigorously as her attendant masseuse (the great Greek star Despo), a squat block of butchdom who mounts staircases with her fists clenched and breaks boards over her knee.

Circa 1990, the largely sympathetic portrait of York's lover Helmut has settled into the same kind of comfortable cliché, the homo who has to take all that shit. Helmut cannot discuss his sexuality without negatives or even in complete sentences: "I'm not...I didn't want you to think...it isn't..." He accepts all adjustments to keep his man, gratefully. The oblivion to which contemporary events have consigned such passivity has an arresting, *Something for Everyone*-ish parallel to the career of the actor portraying Helmut. The film introduced 22-year-old Anthony Corlan (the only performer in the film, by the way, described by Canby as "beautiful"). After subsequent efforts on the order of *Vampire Circus* and *Taste the Blood of Dracula*, Corlan disappeared from the screen to be reborn in the '80s, a leading man, as Anthony Higgins in *The Draughtman's Contract*, *Young Sherlock Holmes* and *Quartet*.

True to form, the truly subversive aspect of *Something for Everyone* is also its most alluring. Lansbury's performance is homo heaven from 500 paces; virtually every major review made at least one comparison to Bette Davis. Artificiality transcendent—"Everyone finds the dolphins most amusing" segues every social hypocrisy into a singing smile—it is also a physical feast. Beginning with the only real Garbo shoulders north of Charles Ludlam's *Camille*, Lansbury's body knows more curves than a sibilant "s," and the physical animation becomes a latently lascivious counterpoint to each devastating rejoinder. It's like watching a well-dressed lash.

The surface of Lansbury's countess is, in fact, inviting enough to allow the unthinkable transformation: She becomes a man, adopting all of the qualities traditionally associated with male dominance.

Lansbury wears black through the first half of the film, when the countess is still a willing function of bygone days. The aggression is only at bay: "You don't find eagles adapting. They just sit in their cages and glare. Good day, Herr Schoenfeld. I'm sure you are eager to scurry back to the city and adapt." Her moment of revelation is one of the great arias and climaxes, with a toast to reality. Awake, she switches to white and puts on the pants, getting back her castle and snaring her mate. The moment of consummation is all logic: "Well, we seem to be here, don't we?" Par for the male mythology course, she is finally undone by her own ego. For all the froth, Lansbury is also chilling, synopsizing the continued appeal of Prince's icy, acerbic little film. The film's ubiquitous evil is those old *Cabaret* mirrors at work again, but "we are the monsters" has never been funnier. We even get to dress up. ▼

TOASTING THE  
10<sup>TH</sup>  
NEW YORK CITY  
GAY MEN'S CHORUS  
FRIDAY, JUNE 15, 1990 • THE IMPERIAL BALLROOM  
SHERATON CENTRE HOTEL, 53RD ST. & SEVENTH AVE.  
FEATURING THE BIG BAND SOUND OF HOT LAVENDER  
AS WELL AS SPECIAL GUEST STAR : JULIE KURNITZ  
7 pm : Dancing & Cash Bar | 8 pm : Showtime \* Charge tickets thru TICKET CENTRAL (212) 279-4200  
Other inquiries call (212) 491-7590. A portion of all ticket sales is donated to the Chorus' AIDS Outreach Program.

## Theater

# Just My Imagination

**2 Samuel 11, Etc.** by David Greenspan. Home for Contemporary Theatre and Art. 44 Walker Street. Through June 10.

by Michael Paller

The daily life of writers is not very interesting—that is, if they are actually writing. They sit at their desks and write, or doodle, or stare into space. Or get up and walk away. There may be plenty of drama, as writers bend their material this way or that, or as the intractable material bends *them* into all kinds of knots. But it's an internal drama, not the sort of thing that's very actable, or even presentable, by conventional means.

*2 Samuel 11, Etc.*, is not, however, a conventional play. (It's curious that plays using the absolute minimum number of stage conventions are called "conventional," while those that employ many, or unusual ones, are termed "unconventional.") David Greenspan's idea is to dramatize the collaboration, or bâtie, between writer and imagination by bringing both of them onstage.

In act 1, Greenspan takes a thoroughly intellectual idea and makes it flesh. The writer (Ron Bagden) is trying to write his own version of the David and Bathsheba story (found in the Old Testament, 2 Samuel 11) but is confounded by homoerotic thoughts. The remarkably patient imagination (Mary Shultz) speaks the porn as convincingly as she renders the tale of David forcing his fat, aging, drunk body on the young Bathsheba. Shultz makes for a particularly insouciant imagination, sitting on the living room couch in a red terry robe, smoking cigarettes and speaking the writer's words.

Although Shultz tells it well and gets a number of laughs for her efforts, the porn pales beside the writer's highly charged biblical epic. Bathsheba is a fully formed, identifiably human character who quickly excites our sympathies. The characters in the porn story are merely names attached to performing bodies, which also may excite us—or, after a few minutes of minutely described grinding and heaving, may not.

When writers are working well, they often have the sense



A SHOWER A DAY HELPS KEEP...

Ron Bagden as the writer Photo: Adrienne Urbanski

imaging herself in the shower, too.

Act 2 has the writer showering alone in his shower. Surrounded by the soap bubbles and foam of William Kenyon's inventive set, he speaks a long stream-of-consciousness monologue, cutting across several stories without obvious form or purpose. These fragments—each having something to do with various relationships not unlike David and Bathsheba's—may be conversations the writer has had or intends to have, or they may be bits of written or unwritten stories. The audience is left to build the framework for these disjointed voices, a bit of construction work usually attended to by the writer's imagination—in this case, off-duty.

Even less happens in act 2 than in act 1, the intent being, perhaps, to show that, without an engaged imagination, strings of words are only incomplete clues, not a story. This act will not be to everyone's taste. Audiences may not care to perform what they consider to be the writer's work; most people prefer the blanks to be filled in before the lights go down (hence, our slow acceptance of Beckett and Pinter—and Joyce, who seems to be another of Greenspan's influences).

There is no right or wrong interpretation of Greenspan's play—and some audiences don't like that kind of uncertainty, either. He succeeds at making an intellectual point about

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that they are not doing the writing anymore: They are merely transcribing what the characters say to them. It is with an increasingly impatient air that the imagination (perhaps it is simply the character Bathsheba) halts mid-sentence to make corrections as Greenspan's writer stops and back-tracks, changing words and phrases. "Who is this man, and why does he keep interrupting me?" she seems to ask, and we begin to wonder how many of what we hear are the writer's words and how many the character's. At these moments, the play achieves that rare state where one cannot tell the difference between acting, writing and directing (Greenspan, who may or may not know more than anyone else about what goes on inside his head, also directs).

Act 1 ends with a memorable image: The writer has gone to shower off the semen he's ejaculated at the climax of his porn story, and the imagination, deserted by her writer, is left singing wistfully to herself—

# Theater



Photo: Amy Meadow

THE THREE GRACES—Maureen Angelos, Babs Davy, Dominique Dibbell.

## The Voyage Out

**Voyage to Lesbos** by Maureen Angelos, Babs Davy, Dominique Dibbell and Lisa Kron. WOW Café. 59 East 4th St. 460-8067. June 7-10 and 14-17 at 8 pm.

by Maria Maggenti

**S**he's burning with madness and desire, won't drink anything but gin on a boiling day, loves you one minute, decapitates you the next. Lighting cigarette after cigarette in a vain attempt to keep her hands from flying off her arms and into someone's panties, she is Connie, a peculiar and compelling creature whose madness and passion create the vortex into which *Voyage to Lesbos* sucks its willing audience. A trailer park, a family of eccentric lesbians and an unseen but ominous analyst named Dr. Robert Taylor crowd the landscape of this original, biting and somewhat bumpy production now at WOW Café. Created in collaboration by the "Five Lesbian Brothers," who are also the cast, *Voyage to Lesbos* is a deceptively simple and witty commentary on lesbian sexual desire as it is disrupted by homophobic psychoanalysis, numbing heat and the many lies that so often accompany attempts at intimacy and commitment.

Connie (Dominique Dibbell), looking like an Audrey Hepburn that only five lesbian brothers could imagine (*Breakfast at Leshko's?*), sashays pelvis-first from analyst's couch to lesbian love-nest, wreaking havoc in both places. Evelyn, a surly and self-righteous "artist"; Estelle, who sleeps all day and plays solitaire all night; Bonnie, a purported straight girl with Sapphic leanings; and Janet, a gas station attendant and amateur ornithologist, are at the center of this small, sweltering universe blithely referred to as "Lesbos County." The play develops as each of them moves in or out of Connie's line of fire, while she tries to deny her dyke desire and reform herself according to the heterosexual model of Dr. Robert Taylor. There is no real plot to speak of—we aren't at the edge of our seats wondering if Connie will indeed "turn straight." Instead, the cast swims through the kind of incestuous sexual labyrinth so often parodied in lesbian camp. While Connie daintily deconstructs her dreams for Dr. Robert Taylor, the rest of the cast spins and skips around their past, present and future involvements with each other, wondering when Connie will stop popping pills, running away and then running home again, hopefully, into their arms.

Though Dominique Dibbell's shaky and gamine Connie almost steals the lights off everyone else in the cast, each character has a well-defined quirkiness that propels the script forward almost to the brink of lesbian sexual chaos. This teetering sexual and emotional tension is the highlight of the production—irrespective of some rather clunky scene changes that sounded as though they resulted in bruised knees by the end of the show. Will Estelle ever change out of her nightgown and see daylight? Will Bonnie marry Brad, even though she loves to kiss and play with the girls? Will Janet be able to fill up her customer's cars

See **VOYAGE** on page 72

# Music

# One Step Ahead

**Joey Arias  
refuses to  
conform**

by Zecca

When I first came to New York in the 70s, the gay community was still splashing in the sunlight of its newly won liberation, and we loved kicking the world in the teeth with our differentness. Gays were the spearhead of the avant-garde, as well as the definers of the cultural and stylistic trends which would affect the rest of the country a few years down the line. We egged each other on to new discoveries by flaunting our own personal innovations with pride; after all, you can't explore someplace new if you are embarrassed to be the first one there. Whether in fashion or the arts, lifestyles or sex-toys, we were pioneers who delighted in turning on others to our good fortune. We were implacable innovators because we had shared the fight for the right to be unique.

Lucky for us, one artist who was fighting for us then is still fighting for us now. The first time I heard of Joey Arias was the day after he and Klaus Nomi sang backup for David Bowie on *Saturday Night Live*. "They wore skirts! Skirts!" Everyone was talking.

Not since the days of Steppenwolf had a musician worn a skirt on television as if it were no big deal.

Since then, Joey has managed to stay ahead of his audiences with amazing constancy. Always shocking, always innovative, always original, he still gets them to gasp each time he walks onto a stage. Whether as a mermaid, the black-corseted dominatrix Justine, or the Devil incarnate in red satin and two-foot-tall human-hair horns, Joey's characters are always visually stunning and emotionally jolting.

"Sometimes I want to shock people, just shock them," he likes to say. "But I love going that step further." Almost immediately, you find yourself sympathizing with the character, feeling the connection between this creature Joey has raised and some dark place in your soul. What could have been a string of songs from a bizarrely dressed singer has suddenly become theater, a positive theater which proudly announces that it's OK to be the way you are.

Carolina-born Joey grew up in L.A., "living out scenes from movies and porno magazines," he recalls, "doing Cleopatra in the living room and having all the neighborhood kids lay out with palm branches."

He continues: "Everyone has woman and man in them. I just bounced it all out. When I walked onto the set of 'Big Top Pee-wee' [years later], even the circus performers thought I was a real hermaphrodite."

Playing female roles was fine before puberty but began to cause

problems in high school. When he tried to dress "straight" in a plaid shirt and conservative slacks, he looked like a "suburban woman going to a picnic."

Joey muses about his teen years: "I was pretty much an outcast. In school people were afraid of me. They wouldn't let me do groups or organizations, they wouldn't let me into any of their clubs. So I figured I might as well just be looking outrageous, and wear wild costumes, because it suits me best."

"For the last six months of school, I was walking theater... semi-drag, little granny sweaters, tweezed eyebrows and high heels. People were losing it. It was a Catholic boys' high school."

The audacity it took to simply be himself eventually touched even his most vicious detractors: "In the end, they all admired me for my guts. I had become the toughest guy in the school." And by then, his life as a singer had already begun.

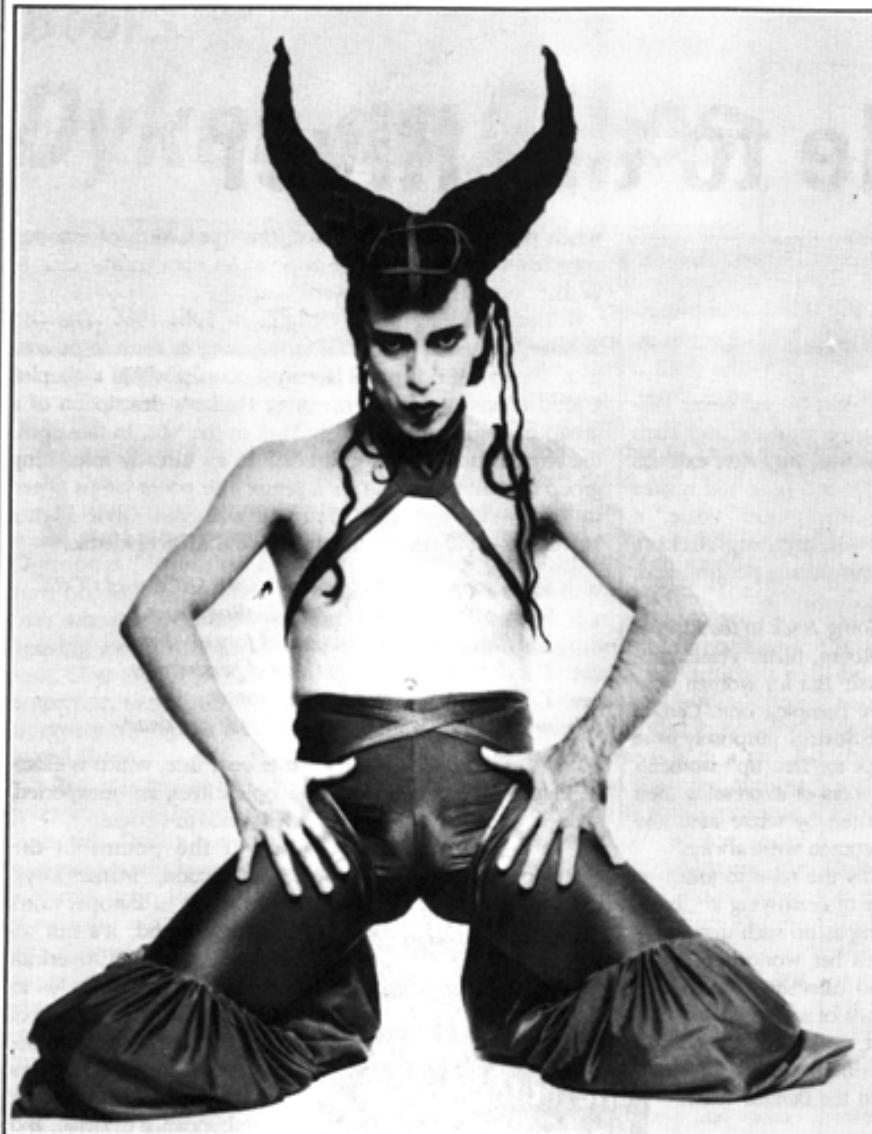
"I was singing in choir in grade school, then high school bands and garage bands. Then we got signed to Capitol Records...that was 'Pearly.' We had two records and five issues of teen magazines. After that, they saw us live and they fired us!" The band had been signed on the strength of their demos.

Then he received an offer from Gary Austin to become a member of

Austin's improvisational theater group, the Groundling Theater (the L.A. launch pad for, among others, Lorraine Newman and Pee-wee Herman). As a musician, he presented them with "Joey and the Jo-ettes," in which he and three women backup singers created instant songs for a live audience. "We'd get a line from the audience, ask for a situation and turn it into a song." He finally got his break with a part in Brian de Palma's *Carrie*, but he carried on so much on the set that they deleted his part right out from under him.



Photo booth: Little Ricky's



## THE DEVIL MADE ME DO IT

*Joey Arias gets the last gasp*

Disgusted with L.A., Joey and friend Kim Hastrieter, now co-editor of *Paper*, drove to New York just in time for the Bicentennial celebrations. Friends he had made in L.A., like Divine, helped him get settled and land a job as house stylist for the explodingly successful Fiorucci's. Encouraged by the great Antonio Lopez, Joey came back from a visit to the London punk scene with pink hair and no eyebrows. In quick succession, he succumbed to pressure from people on the street, re-dyed his hair black and then made the final, irrevocable decision to dye it pink

again, dedicating himself to being himself—no matter what.

"I always thought I was pretty normal," Joey states, "but I'd been yelled at, screamed at, tossed rocks at and chased. Even in high school, just going out, people pulled me over and said they wanted to beat the shit out of me all the time, just because I was different. If they knew that I was gay, it didn't matter. It was because I was different." Once, in Vancouver, dressed as the Devil character he made famous in the film *Mondo New York*, Joey endured a 45-minute *French Connection*-style

Photo: Mr. Osmé

car chase which only ended when he pulled up in front of a police station.

If he can't change the whole world, Joey Arias is definitely affecting the world he can reach. His recent tours, sometimes as a male character, sometimes as a female character, have been smash hits, even in the Midwest. Mixed audiences of both gays and straights get shocked, then mesmerized and finally fall in love with his characters, all of whom proclaim in their own way that it's "all right to be the way you are."

"When I did Justine [his S&M/Kabuki dominatrix], I had people walking up to me and sticking nails through their ears. When a promoter in Seattle advertised 'See Joey Arias channel the spirit of Billie Holiday through his voice,' I laid it on real thick and syrupy. I looked at the audience, and 300 people were sitting with their eyes closed."

In France, a fan returned a jacket Joey thought had been stolen. He had taken it to a psychic to "feel," and the woman had promptly told him Joey was from the 21st century. The man pinned Joey up against the wall of the theater and demanded to know where he was *really* from.

Ultimately, of course, Joey Arias is a singer, and it is the exceptional intimacy of his voice that lets us relate to his characters so easily. Lately, his frightening ability to imitate Billie Holiday has tempered his previously powerhouse baritone. Like two of his idols, Holiday and David Bowie, he rarely sings two notes in a row without changing his voice. "I used to go to a lot of concerts," explains Joey, "and try to imitate the sounds of the instruments, try to break up my voice into four different octaves at once and sing harmonics."

His latest album, *Jazzo Lazo*, is a perfect example. Reminiscent of Sade, but with a bite, it's a floating, smoky album of middle-weight funk and ballads, beautifully co-produced by Joey and Martire. It is such a hit in Japan that Tower Records will start carrying it

**See ARIAS on page 72**

## Books

# Take Me to the River

**Going Back to the River** by Marilyn Hacker. Vintage.  
\$9.95 pb. 108 pp.

by James Conrad

**O**nce you read Marilyn Hacker, you will never mistake a poem of hers for anyone else's. Her sixth book of poems, *Going Back to the River*, extends her very distinctive voice, broadens it and makes it stronger as the poems accumulate. "Voice," a poetic cliché, is appropriate to use in describing Hacker's style: As a storyteller she is humorous, exact, political and, most importantly, a formalist.

An overview of the forms in *Going Back to the River* is breathtaking: sestina, villanelle, pantoum, blank verse, couplets, rhymed quatrains and free verse. But for women writers, the question of form is a more complex one. Certain writers, like Adrienne Rich and Anne Sexton, purposely gave up their formal origins in an attempt to "free up" women's consciousness, to invent their own ways of expressing their own ideas. Wasn't meter itself invented by white men and used to define the terms by which women were always excluded? Does a female poet play by the rules to join the canon or resist the rules in hopes of destroying it?

For Hacker, there is no such thing as no such thing. With rhyme and meter she transforms her world into a blueprint of the world, a precise and calculated design which, on the page, has the appearance of measurement. She is a mathematician, an architect, and though such technical expertise appears to overintellectualize her results, her subjects actually remain in the familiar realm of nature, love, friends and family.

The collection opens with a long poem, "Two Cities," more of an introduction to the "form" of the book than a very evocative poem. It is set in France and New York. The section that follows the poem is set in America, and the third in France. The best poems are in "Letter From Goose Creek," the American section of the book where form and content complement each other in remarkable ways. The title poem of this section is a crown of sonnets, a work of formal acrobatics where the last line of the first sonnet, "What changes nothing changes everything," returns to end each of the sonnets, creating the mood of a ballad. The subject of the poem is change. The narrator leaves one relationship with the help of a friend, who, in the process, becomes her new lover. It's a beautiful poem, so full of the details of the natural world, New York and the traveling between the two that the strictness of the sonnet form seems to be there to keep the poem from overflowing. The repeated line is changed throughout, usually to "change nothing," just as one lover is replaced by another, up to the poem's end

when the emphasis is reversed, the transaction of emotion completed: "What's possible is possible: enough/that change is: that one thing changes everything."

The following poem, "Nights of 1964-1966: The Old Reliable," is just as successful in matching its form to its content. The rhyme scheme is literally a couplet within a couplet, a kind of inner intimacy mirroring Hacker's description of a group of friends living in New York in the '60s. In this poem the rhymes add humor and color to an already interesting group of individuals. But it's a setup: The poem jumps ahead in time—through the Vietnam War, the Civil Rights Movement—and ends in the midst of the AIDS epidemic.

*Soon, some of us bussed south with SNCC and CORE.  
Soon, some of us got busted dealing drugs.  
The file clerks took exams and forged ahead.  
The decorators' kitchens blazed persimmon.  
The secretary started kissing women,  
and so did I, and my three friends are dead.*

It's as if a door has slammed in your face, which is exactly what AIDS has been like in people's lives, an unexpected, sudden, ending which, appropriately, ends this poem.

If the poems in the third section, "Market Day," set mainly in Europe, don't seem as good, it's not all Hacker's fault. As American readers, it's easier for us to love the poems of the '60s or the "Country Western" sestinas set in Memphis. Hacker's work depends upon an overabundance of detail, and the more familiar ones are obviously more appealing. But, I would also contend that America is more powerful in Hacker's hands than Europe is. She spends half of

her time now in France, but Hacker commuting on the Long Island Expressway or watching Julie read Willa Cather in the cove embodies a simplicity and warmth which many writers can only study and force.

And what is the river? A source. What she is going back to. Formally (even Hacker's extended metaphors manage to take on form), the river is a body separating her two homes: Paris and New York. More importantly, the river is an ongoing process, something with a beginning and an end, but without these linear restraints. This is a middle book in a satisfyingly consistent career, and yet Hacker herself seems to be feeling the accumulation of her years, of her poems.

See RIVER on page 72

**Does a female poet play by the rules to join the canon or resist the rules in hopes of destroying it?**

## Books

# Dykes on Bikes

**A Dyke's Bike Repair Handbook**  
by Jill Taylor. Clothespin Fever Press.  
Photos by Honey Lee Cotrell \$8.95  
pb. 136 pp.

by Wickie Stamps

This past fall, I decided to buy—and learn to ride—a motorcycle. Spring has arrived, and I now possess an "old lady" 12-year-old 550 Suzuki and a brand-new, hot-shit, baby-butch, dyke-biker lover who has been riding, racing and repairing motorcycles for about a dozen years. Over the winter she found me my motorcycle, taught me to ride and now supervises my repairs on it—a "beast" I named Grace.

But, this cruise into the world of dykes and bikes has cost me my butch credentials. During our combined repair sessions, in which my partner adeptly performs brain surgery on her "cow" (Kawasaki) while I have conniptions over a hangnail on Grace, I deteriorate into nelliness. I end up plopped on the ground beside Grace, fighting back tears and a tantrum. The only vestige of coolsville that I maintain are my chaps and my Ray Ban sunglasses.

So, when I heard about *A Dyke's Bike Repair Handbook*, the timing was perfect. (Also, my high-tech festie-going lover was about to glide away on a 2,000-mile solo motorcycle trip to Georgia—and leave me puttering about town with no one to nag about Grace's plethora of aches and pains). The handbook was to be my surrogate teacher. The night before my partner abandoned—excuse me—left me, I tagged around after her and, while packing her saddlebags, she let me pick her brains about the handbook.

Produced by Clothespin Fever, a lesbian-feminist press, *A Dyke's Bike Repair Handbook*, which was in the works for three years, is a 136-page snappy-looking black-and-silver spiral-bound handbook that touches on a

wide range of bike information: the philosophy of repair, motorcycle tools, basic engine mechanics and customizing. The high-quality photos and graphics are of tough-looking dyke bikers, tools and motorcycle parts. There's even some poetry by Batya Sunwanda.

According to author Jill Taylor (who has been riding and repairing her Honda "Shadow" for five years), she and the Clothespin Fever gang had a hidden agenda when it came to the content: "The main barrier that women face when it comes to repairs is a confidence problem. Our handbook, which is to help women overcome their fears, offers inspiration, motivation and basic information. I know how boring a repair manual can be and how the authors assume a high level of reader expertise. So, with our handbook's photos, poetry and general information, which are little treats, I did some wooing and seducing. They are a way to get women into the repair section."

But, like a novice biker, *A Dyke's Bike Repair Handbook* has some limitations. My partner and I agree that the handbook's title is misleading. Because it contains a great deal of non-repair data—on insurance, safety and motorcycle history—the handbook leans more toward being a basic introductory motorcycle handbook than a repair manual. And, although I love the non-repair photos and enjoyed some of the non-repair sections, they dilute the book's usefulness as a repair manual. Cutting back on both would have given more space for pertinent repair facts and visuals. More technical photos, in the written section on two-stroke engines, for example, would have helped to simplify some very complex concepts.

The order of the text, accompanying photos and graphics is also discombobulated. In "Time to Get Ready," Taylor instructs you to lay out various tools, but doesn't describe the tools' usage until the following chapter. There



Photo: Honey Lee Cotrell

is a similar problem with the order of the photos. Early in the handbook, she shows a can of compressed air but doesn't mention its use for two more chapters. This scattering of information and photos leads to a lot of page-flipping and befuddlement.

My partner observed that the handbook does not always keep the novice in mind when giving information. When Taylor explains how to remove screws, she comments, "It's a good idea to remove the one closest to you and easiest to get at," but she does not mention that, in the case of battery removal, a set order must be maintained, or you risk shorting it out. She also deletes useful information about removing spark plugs as well as important details in the section on how to pick up a bike.

But, despite some bumpy sections, my partner and I concur that Jill Taylor and the Clothespin Fever staff have created a hot-looking, lesbian-friendly motorcycle handbook that is a lone cheerleader for the lesbian biker who ventures into the world of motorcycle mechanics. It contains a hefty dose of solid information and helpful tips. Taylor is to be congratulated for successfully shouldering the arduous task of converting extremely complex ideas and three-dimensional machines into the written lesbian word. (Her use of images, such as a pencil sharpener and a pressure cooker, to explain

See BIKES on page 72

#### RIVER from page 70

*Go to the river, take what it offers you.  
When you were young, it guarded and promised you  
that you would follow other rivers  
oceans away from a landlocked childhood.*

*Life's not forever, love is precarious.  
Wherever I live, let me come home to you  
as you are, I as I am, where you  
meet me and walk with me to the river.*

The river is finally a literal place of love and strength, that which Hacker truly draws her power from beyond her technical accomplishments and foreign environments.

The last poem in the book, "Against Silence," an elegy for her mother-in-law, summarizes Hacker's other purpose, and perhaps a purpose of all women writers: to make up for lost time and fill in literary history with women, by women. This also serves as a response to any question of Hacker's formalism. Of course she can use meter and rhyme, she can use anything she damn well pleases. It's people, especially women, she must reinvent for the page, and ultimately, for Hacker, there is no such thing as no such thing. "I am at a loss," Hacker admits, concluding the book by saying goodbye to her mother-in-law, a woman, like a river, from whom she had always drawn strength, "I am at a loss/for words to name what my loss of you is,/what it will be, or even what it was." ▼

#### SAMUEL from page 66

the necessity of imagination for creative work by nearly banishing it from the stage (she is, perhaps, waiting patiently, smoking cigarettes in the living room): Indeed, he makes it almost too well. We—or, at least, I—occasionally longed for imagination to burst into the bathroom and exert some ruthless control over the shower of coruscating words.

Whatever he does or doesn't give us, Greenspan certainly draws fine performances from Bagden and Shultz, whose acting is at a level higher than one is used to seeing in most New York theaters. *2 Samuel 11, Etc.*, its elements taken together, is a modest virtuoso work. ▼

#### VOYAGE from page 67

without also wanting to fill up her customers? When will Evelyn stop being the angry young woman? These questions, in addition to the omnipresent question of Connie's fidelity to herself as a pussy-loving woman, layer each moment of the play. The answers peek out from each scene, only hinting at complete resolution; this is the kind of madness that goes on for a lifetime.

*Voyage to Lesbos* pokes nasty, explicit fun at all those things about the lesbian nation that make us the strange and slightly miraculous animals that we are. When Bonnie tries to "help" Connie to turn straight by encouraging her to "think about dick," the two of them engage in a mutual j.o. session that is not only deliriously wicked and funny but also incredibly smart about the details of contemporary lesbian sexual politics. Surrounded by a set that is alternately shabby and sleek, and populated by an intelligent, intrepid cast, *Voyage to Lesbos* is a trip worth taking. ▼

#### BIKES from page 71

crankshaft mechanics and combustion was exceptionally clear). That the handbook—in and of itself—is lesbian-targeted smashes one more barrier to our visibility.

Personally, I plan on having the handbook around the next time I pounce Grace's bones. As soon as my partner walks in the door from her 4,000-mile motorcycle trip, I won't even give her a chance to drop her saddlebags before I start prattling about all the new stuff I learned from the handbook. God love her, she'll listen patiently and genuinely congratulate me. And, she'll probably be relieved to know that the novice in her life now has *A Dyke's Bike Repair Handbook* to consult. ▼

#### ARIAS from page 69

in July as an import. His slowed-down ballad version of "A Hard Day's Night" is so personal that it's almost a confession. As he puts it: "I'm not the type of person who can just get up and sing a song. I have to think of *who* would be singing that song." Fortunately for us, Joey has never been afraid to explore any of the "who's he has encountered." ▼

#### FILM FEST from page 63

Tracing Jess' life from the age of 7 to 18, *Oranges* portrays conflicts that may and may not be close to home for many of us. The oppressive, patriarchal structure of the church in the film may not be what most of us grew up with, but the sort of narrow-mindedness that it personifies is no stranger to our lives. A further complication is added by the church's role in Jess' life; raised completely within it, she has clearly benefited from the good it has to offer. With the local pastor playing such a large part in Jess' mother's life, and with a father who literally doesn't talk, the institution of the church almost completely displaces the traditional familial one for Jess.

Jess comes to realize this most strongly when she acts on her feelings for her best friend. In a great scene that successfully combines all their schoolgirl awkwardness with the evident physical desire they have for one another, Jess and her friend Melanie kiss for the first time and discover there's more to life than Jesus. Just as we're thinking they've really been saved, Jess' mother, sensing some "unnatural passion" between the girls, searches her daughter's room for evidence (she finds—shockingly!—D.H. Lawrence on her shelf). The exorcism that follows—to get the devil out of Jess—is an extreme and frightening instance of the kind of abuse lesbians and gays are subjected to. The scene is made all the more startling by the repressed but evident relish the pastor takes in it.

Such awakenings only anger Jess. As she tells one of the townswomen who comes out to her, "You've got to fight." She does, and we root for her all the way, longing for the sort of happy-ever-after ending that must be possible even in such dismal conditions. And we're not disappointed.

Overall, the film never loses its audience's attention. Some of the church scenes threaten to get tedious but always stop short of doing so. As Jess' Lord-loving mother who wants her adopted daughter to be a missionary, Geraldine McEwan is excruciatingly real with her distinctive, husky voice and a primness even Miss Jean Brodie would be hard-pressed to match. In many ways the film is as much her story as it is Jess', and even she has changed considerably by the end. "Times change, but God never does" is a favorite line of her and her church friends. *Oranges* reveals that times and "God" have

changed and it reveals what has changed—to the benefit of lesbians and gays—as well as what hasn't. Despite these sometimes depressing reminders, the film is one of the most consistently entertaining and well made I have seen.

—Monica Dorenkamp

## Paris Is Burning

*Paris Is Burning* is that rare find: a documentary that combines drama, sociology, culture and history into a powerful, passionate and entertaining package. Director Jennie Livingston explores the world of the Harlem House balls and looks at how a younger generation of gay Black men have transformed their oppressive reality into an intricate world of glamour and fantasy.

For those who think Madonna invented voguing, a little background info is in order. A House is an extended family of gay Black men, including transvestites and transsexuals, gathered together under a name often inspired by fashion (e.g. House of Saint Laurent). House members compete at balls in voguing duels as well as an endless array of categories, each about achieving "realness"—dressing and posing as something else: a fashion model, a banjo boy, a schoolgirl, an executive. The transformation must be accurate enough for someone on the street to believe it and is thus, in some ways, about looking like anything but a queer boy. But more than that, it's about being gay, Black, male and—not insignificantly—poor (as one Housemother says, "These kids don't have two of nothing"), and about finding a way to bring glamour and prestige to an otherwise difficult life.

Director Livingston foregoes the use of a narrator, letting the participants speak for themselves. And can these girls speak! More than finger-snapping Miss Things, her interviewees are alternately profound, poignant and full of pride. A street-smart wisdom accompanies older members, such as ball-legend Dorian Corey and Housemother Pepper Leibbeja, that commands respect. Livingston fleshes out not just the cultural facts of the ball scene and its attitudes but, more significantly, the struggle for survival at its roots.

*Paris Is Burning* is, ultimately, less an analysis of the scene it documents than a celebration of it. It takes a group of poor Black men and accords them a heroic status—and, in one tragic case, martyrdom. Despite all the poses that are struck, no one claims to be anything but what they really are—gay men. I'll take a Paulina Porizkova wanna-be over an established, upscale closet case any day. As one ball spectator tells the filmmaker, going to a ball makes him "feel 100-percent right being gay." *Paris Is Burning* reveals a humbling strength of survival that could teach lessons to the more privileged among us.

—Karl Soehnlein

## Pink Ulysses

From the Netherlands comes *Pink Ulysses*, an overlong non-narrative film that juxtaposes stilted, colorful, low-budget stagings of scenes from the *Odyssey* with minimalist black-and-white footage, mostly of one drab young man posing, prancing, masturbating and looking pensive for the camera. For good measure,

"writer" and director Eric de Kuyper also tosses in a lot of found footage, opera arias and other bits and pieces of uncertain origin or significance. Don't worry about the dialogue—much of it isn't subtitled so, unless you speak Dutch and Italian (I think), it's just more noise.

Press releases mention Cocteau, the "female" point of view in the *Odyssey* segments and the "male" point of view in the impressionistic black-and-white stuff, but the film is all of a piece. Whenever the flotsam threatens to form meaning (a meditation connecting unfulfilled fantasy with eroticized myth?) the movie veers off in some other inexplicable direction. Progression is apparently unthinkable. Eventually, it ends with the inevitable shot of the *camera itself* seen in a mirror. Self-indulgence, meet self-reflexivity. Ho-hum.

Don't be fooled by the titular allusion to *Pink Narcissus*—despite a wealth of mirrors and musclemen, this is not a sensual paean to the mature man akin to the adolescent-worship of the anonymously made cult classic. This is a hymn to the director's powers of obfuscation (not to be confused with ambiguity). I'm sure de Kuyper knew exactly what he was doing—fulfilling a vision, and all that. Maybe next time he'll let us in on it.

—Bruce Steele

## Where the Sun Beats Down

If Joaquim Pinto's *Where the Sun Beats Down* is any indication, it never rains in Portugal. From start to finish, this film bakes under the harsh glare of Iberian sunlight, and the heat seems to have gone to everyone's head. In this curiously oblique tale, 18-year-old Nuno returns home to the family sheep farm run by his sister Laura and her much older husband, Artur. The house simmers with tension—much of it sexual in nature—between brother and sister, husband and wife, father and son and just about everyone and Alberto, the hired hand, providing the film with a lot of mileage from the prospect of someone falling passionately into bed with someone else. More than anything else, however, *Where the Sun Beats Down* is about how that never happens.

Most frustrating for queer male viewers, no doubt, will be the presence of Nuno, as sexy a *chico* as one is likely to find. There are endless shots of him walking (his lovely little behind is given ample attention by the filmmaker) as well as skinny-dipping and showering. His relationship with Alberto, a brooding stoic, contains enough sexual setups to fill the average porn film, but without the delivery. It amounts to little more than one long tease. (My lesbian companion at the press screening finally leaned over to me to ask, "When are we going to get to the sex scene?")

*Where the Sun Beats Down* begs the question of what constitutes gay cinema. Does it include films with homoerotic content, even if that content is never identified as such? Does it include portrayals of repressed sexuality, even if the film avoids the question of what's behind that repression? Perhaps. But this film seems to stretch even those limits. The arid Portuguese landscape is clearly a metaphor for suffocating cultural attitudes, but a country's strong taboos against sexual expression hardly justify a film's not breaking them. Watching a houseful of tongue-tied people swoon over unspoken passions may make a fascinating cultural study for some, but for this reviewer it was akin to being left out in the sun for too long without any water.

—Karl Soehnlein ▼

# GOING OUT

## AN EVENTS CALENDAR

Send calendar items to:

Rick X, Going Out  
Box 790  
New York, NY 10108

Items must be received by Monday to be included in the following week's issue.

### ADVANCE

**HERITAGE OF PRIDE Sales & Information Table** is at the corner of Hudson & Christopher Streets, every SAT and SUN, noon - 9 pm (weather permitting) (thru JUNE 24)

**NEW YORK CITY GAY MEN'S CHORUS June 15 Concert and Dance: Toasting the Teeth or Sea of "Tea Cents a Dance"**; with 40's big band music by Hot Lavender and Manhattan Rhythm Kings, a Glenn Miller style band; featuring the Chorus in a "USO" show, guests including Julie Karmitz, "taxi dancers"; in the Sheraton Centre Hotel's Imperial Ballroom, 53 St & 7th Ave; 7 pm dancing & cashbar, 8 pm show; \$15-\$45 (\$75 for ringside tables); info 691-7590; Ticket Central 279-4200

**STONEWALL CHORALE June 16 Gala 10th Anniversary Pride Concert**, Bill Pflugradt, Music Director; featuring Carl Orff's *Carmina Burana*; at Town Hall, 123 W 43 St; 8 pm; \$12-\$18; after June 1, tix from Town Hall, 840-2824; after June 9, from Ticketron (399-4444) or Ticketron Charge (947-5850); also from Different Light or Oscar Wilde bookstores; info 721-2924 (checks to Stonewall Chorale, Box 920, NYC 10011)

**THE CENTER June 18 7th Annual Garden Party**, with honorary co-chairs Kate Clinton & Remo; with over 100 lesbian/gay organizations presenting information at tables; over 1500 in attendance; cash bar, Center program; silent auction from 6:30-9:30 pm; dinner from 7-8:30 pm; entertainment from 8:30-10 pm, including selected songs by the Lavender Light Gospel Choir, 208 W 13 St, outdoors; 6:30-11 pm; \$35 advance/\$45 door (sponsor to founder \$100 to \$1200); 620-7310

**NATIONAL GAY AND LESBIAN TASK FORCE June 21 Gala Gay Pride Celebration/Party with Mayor David N. Dinkins and Urvashi Vaid**, Exec. Dir., NGLTF; benefiting NGLTF's Policy Institute (contributions tax-deductible); at Arsenal Gallery & Roof Garden, 5th Ave at 64 St; 6-9 pm; \$35-\$100 (space limited); rsvp/info 529-3619

**FRONT RUNNERS NY June 23 9th Annual Gay Pride Run** in Central Park, 800 runners expected to participate, many trophies plus raffle; start and finish at 90 St & 5th Ave; 9:30 am start; entry fee \$7 thru June 11, \$8 thru June 22, \$10 on race day; numbers picked up from Int'l Running Center, 9 E 89 St, Friday, June 22, noon - 7:30 pm, and on race day, Saturday, June 23, 7:30-9 am; info 724-9700, or from Front Runners, Box 363-D, NYC 10014

**HERITAGE OF PRIDE Saturday, June 23 Rally: "Our Voices"**, in Union Square Park (N,J,R,4,5,6,L trains); with MCs Kate Clinton and Everett Quinton; special greeting from Ove Carlsen and Ivan Larsen, one of the first gay married couples in Denmark; speeches by Urvashi Vaid (National Gay and Lesbian Task Force); Joseph C. Steffan, gay ex-Naval Academy Midshipman; Paula Ettinger (Lambda Legal Defense & Education Fund); Craig Lucas, author, and Norman Rea, director, of *Longtime Companion*; Joan Nestle (Lesbian Herstory Archives); husband-and-wife performers Ruby Dee and Ossie Davis, five lottery-selected members of the community; entertainment by Betty, Batucada Belles, Funny Gay Males, vocalist Cathy Curtis, comedian Sara Cytron, Lavender Light Gospel Choir, Toshi Reagan & her band, Lesbians & Gay Big Apple Corps marching band; 2-6 pm; 691-1774 (Editor's note: WBAI-FM, 99.5, will play Saturday's Rally highlights on Sunday, JUNE 24, 9 am - noon)

**HERITAGE OF PRIDE Sunday, June 24 March down Fifth Avenue**, starts 12:30 pm; line-up at Columbus Circle & lower 60s off Central Park West; 691-1774

**HERITAGE OF PRIDE Sunday, June 24 Dance 4: Pride Dance on the Pier**, at West Side Hwy & Christopher St; 4-10 pm, Fireworks at 10:30 pm; \$10 advance (at HOP table, weekends, Hudson/Christopher)/\$12 on the pier; 691-1774

**GAY GAMES III In Vancouver, August 4-11, 1990 offers a Free Info/Accommodations Brochure: 800/828-1109**

### LIVELY ARTS

(Also see the daily listings for showing(s) of one or two days.)

**LE PASSE AU PRESENT Lynn Bianchi and Robert Bianchi, black & white photographs**, featuring studies of nudes; 69 Spring St; TUES-SAT, 1-6 pm; 247-0304 (thru JUNE 9)

**THE BALLROOM presents Betty**, 253 W

28 St, \$15, Sundays at 7 pm, 244-3005 (thru JUNE 10)

**HOME FOR CONTEMPORARY THEATRE AND ART presents 2 Samuel 11, Etc.**, written and directed by David Greenspan, involving such topics as gender confusion, homosexuality, masturbatory fantasy, censorship, self-observation, pornography, the creative process, and a shower; 44 Walker St (two blocks below Canal); \$12.50-\$15; WED-SUN at 7:30 pm; 431-7434 (thru JUNE 10)

**PS 122 presents Eileen Myles' Modern Art**, about women and men, censorship, and the impact of feminism on the contemporary art world; with choreography by Ellen Fisher, sets by Tom Berry; featuring Tom Carey, John McDowell, Claire Moed, Nancy Swartz, Carol McDowell, Anne d'Adesky, Theresa Haney, Laura Flanders, Jennifer Moss, Jennifer Lacey, David L. Wright, percussion by Barbara Barg and S. Fayelle Mah-Hee; 150 1st Ave (at 9 St); THU-SUN at 9:30 pm; \$10 or TDF + \$5; 477-5288 (thru JUNE 10)

**THEATER FACTORY presents Kelly Masterson's Against the Rising Sea** a "poignant, humorous" play about two older women, two younger women, and the period of transition both couples face in a New England cottage by the sea; at Pelican Studio, 750 8th Ave (near 47 St); \$8 or \$3 + TDF; THU-SAT at 8 pm, SUN at 3 & 7 pm; reserve tix at 718/857-0398 (thru JUNE 10)

**ARTISTS FOR AMNESTY Benefit Art Exhibition and Sale** to raise funds for Amnesty International, the liberal organization that has yet to complain about sanctioned mistreatment of gays and lesbians throughout the world; artists represented include Keith Haring; at the BlumHelman Gallery, 80 Greene St, and the Germans van Eck Gallery, 420 West Broadway; info 807-8400, 580-3743 (JUNE 6 thru JUNE 16)

**APPLE CORPS THEATER presents Don Roffkin's A Perfect Diamond**, with Josh Mostel, about baseball, including a gay player; 336 W 20 St; \$18, TUE-FRI at 8 pm, SAT at 3 & 8 pm, SUN at 3 pm; 929-3064 (thru JUNE 17)

**THEATER OFF PARK presents Robin Swadson's A Quiet End**, starring Lenny Price, with Jordan Mott, Philip Cocciolitti, Paul Milkin, Rob Gomes; directed by Tom Giordano, about four Manhattan men with AIDS who have lost their jobs and families; 224 Waverly Place (btwn Perry/11 St, west of 7th Ave); \$20-\$23.50; MON-FRI at 8 pm, SAT at 7 & 10

prepared by Rick X  
with additional information from  
The Gay & Lesbian Switchboard of  
New York

For more information or referrals, to  
rap, or to volunteer, call the GLSB  
daily, noon to midnight, 212-777-1800

pm, dark SUN; 279-4200 (thru JUNE 17)

**THEATER 22 presents Seth S. Goldmann's Evenings With The Leviathan**, based on Moby Dick, "an action-filled adventure on a 19th-century whaling vessel...a meditation on the nature of social responsibility"; 54 W 22 St (off 6th Ave); \$10; THU-SUN at 8 pm; 575-1376 (thru JUNE 17)

**THE NEW FESTIVAL 1990 (NY INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILM) Opening Party May 31 and Closing Party June 17**, with a June 7 Center Benefit featuring Vito Russo's *Images from the Eighties*; Biograph Cinema, 225 W 57 St; box office opens noon for each day's screenings; \$7 general/\$5 students and seniors 60+; five weekday passes (for films M-F, noon - 5pm) for \$25; five general passes (any time except Benefits) for \$30; for specific films and events, see the GOING OUT daily listings or call recorded listings, 966-7722; for catalog and festival info, 966-5656 (thru JUNE 17)

**EIGHTY EIGHT'S presents Jim Pallone**, 228 W 10 St (btwn Hudson/Bleecker), Wednesdays at 10:30 pm, 924-0088 (thru JUNE 20)

**VILLAGE PLAYWRIGHTS PRODUCTIONS presents O Sappho, O Wilde**, "a hilarious tour of lesbian and gay life," directed by Bill Cosgriff, musical direction by Joe Maisano; featuring sketches by Marc Castle, Al Luongo, Claire Olivia Moed, Karen Mullin, Carol Polcovar; performed by Lisa Goodman, Raven Hall, John Kudan, JoAnna Rush, Joe Spencer White; at the Duplex, 61 Christopher (NE corner 7th Ave/Christopher); every Thursday in June at 8 pm; \$8 + 2-drink min.; rsvp 255-5438 (thru JUNE 28)

**THE CENTER NATIONAL MUSEUM OF LESBIAN & GAY HISTORY Cartoon Show**, showcasing the work of 40 cartoonists who deal with the lesbian and gay experience; with work by Jennifer Camper, Howard Cruse, Mark Johnson, Burton Clarke, Jerry Mills, OutWeek's Bechdel; 208 W 13 St; daily, 4-8 pm; 620-7310 (thru JUNE 30)

**PENINE HART GALLERY Survey of Lesbian and Gay Artists**, in recognition of Lesbian and Gay History Month; with work by Nancy Brody, Steve DeFrank, Louise Fishman, Lola Flash, Ester Hernandez, Keith Haring, Peter Hristoff, Peter Hujar, Zoe Leonard, Robert Mapplethorpe, Donald Moffett, Ann Wilson; 568 Broadway, 1st Floor, 334-3522 (thru JUNE 30)

**HERITAGE OF PRIDE, MARANATHA, GLADIS, RIVERSIDE SOCIAL JUSTICE**

**MINISTRY Photo Exhibit:** *Essence of Family, Pictures of Pride*, a look at last year's Pride events by Gail S. Goodman; Riverside Church, Riverside Drive at 120 St (#1/#3 to 116/Bway); call for days/times; HOP 691-1774 (thru JULY 4)

**PROVINCETOWN'S GIFFORD HOUSE HOTEL** presents *Kerry Ashton's The Wilde Spirit*, a one-man play with music based on the life and works of Oscar Wilde; 9-11 Carver Street, Provincetown, MA; \$10; WED-SAT at 7 pm (also on JULY 2 & 3, and SEPT 2; 7 pm); 508/487-6400 (thru SEPT 15)

**THE NEW DUPLEX** presents *Funny Gay Males*, Jaffe Cohen, Danny McWilliams, Bob Smith; 61 Christopher St; FRI and SAT at 10 pm; \$10 + 2-drink min.; reservations 255-5438 (open run)

**PRODUCERS' CLUB** presents Ed Cachianes's *Everybody Knows Your Name*, starring Joe Pichette; a play about AIDS, a fat gay man, and his support group; 358 W 44 St; \$10; THU-SUN at 8 pm, also SAT at 2 pm; extra show Wednesday, June 13, 8 pm; 279-4200 (open run)

**RAPP ARTS THEATER** presents previewing Thomas M. Disch's black comedy one-act, *The Cardinal Detoxes*, starring George McGrath; "a chilling look inside the hierarchy of the modern Catholic Church exploring such issues as AIDS, abortion, ties to organized crime, and homosexuality"; also Disch's "hair-raising" curtain-raiser, *The Audition*; official opening is MAY 31; THU & FRI at 8 pm, SAT at 8 & 10 pm; SUN at 5 pm; \$10; 529-5921 (open run)

**Longtime Companion**, a feature film following the lives of eight gay men in New York during the AIDS crisis; Carnegie Hall Cinema, 7th Ave at 57 St; 265-2520; Chelsea Cinema, 23 St bwn 7th/8th Aves, 691-4744; Angelika Film Center, Houston & Mercer Sts, 995-2000

## MONDAY, JUNE 4

**THE NEW FESTIVAL** presents the world premiere of Joy Chamberlain's *Noc-ture* at 1 pm; the US premiere of *Pink Ulysses* at 3 pm; the world premiere of *Crocodiles in Amsterdam* at 6 pm; Gay Asia Series' *With Beauty & Sorrow* at 8 pm; Ron Peck's *Empire State* at 10:15 pm; for info see LIVELY ARTS

**AUBURN THEOLOGICAL SEMINARY One-Week Course: Sexuality and the Church**, with Beverly Harrison and James Nelson; 3041 B'way at 120 St; 662-4315

**SAGE Ongoing Therapy Group: Adult Survivors of Sexual Abuse**, led by Barbara Clark and Joyce Meyers, limited registration; at the Center, 208 W 13 St; 741-2247

**COMMITTEE ON LESBIAN AND GAY ISSUES IN MENTAL HEALTH Monthly Meeting**, with co-chairs Harold Koenen and Susan Frankel, covering the history of the committee, its services and goals, future elections; 93 Worth St, Room 407; 9:30 am (open to members)

**HERITAGE OF PRIDE General membership meeting**, at the Center, 208 W 13 St, 8 pm, 691-1774 (also JUNE 11, 19)

**LAVENDER LIGHT GOSPEL CHOIR 30-Minute Performance Sets at Delta 88 Soulfood Restaurant**; 332 8th Ave at 26 St; 9:30 & 10:30 pm; \$10, dinner reservations 924-3499; info 212/222-9794, 718/624-1196

## TUESDAY, JUNE 5

**THE NEW FESTIVAL** presents the world premiere of *Comrades in Arms* and the US premiere of *Flames of Passion* at 1 pm; AIDS Series' *A Death in the Family* and *Catching Fire* at 3 pm; the NY Premiere of the 1989 Academy Award winning *Common Threads* at 6:15 pm; Women Direct Series' *Desert Hearts* at 8 pm; Parting Glances Series' *Law of Desire* at 10:05 pm; for info see LIVELY ARTS

**MID-MANHATTAN LIBRARY Writers on Writing Series**, to honor Gay & Lesbian Pride; with Becky Birtha, *For Nights Like This One: Stories of Loving Women* and Cheryl Clarke, *Humid Pitch: Narrative Poetry*, reading and discussing their work; 455 Fifth Ave (at 40 St), 8th Floor Conference Room; 6 pm; free, but limited seating

**GRADUATE FEMINIST ARTIST'S COLLECTIVE OF HUNTER COLLEGE, WOMEN MAKE MOVIES, ET AL** present *A Week of Videos and Films By Women*, tonight: Mona Hatoum's *Measure of Distance*, Pratibha Parmar's *Emergence*, Leslie Thornton's *There Was an Unseen Cloud Moving*, Ayoka Chenza's *Hairpiece: A Film for Nappy-Headed People*, Attia El-Abnoudi's *Permissible Dreams*; at Voorhees Gallery, 1st Floor, Hunter College Art Dept., 450 W 41 St (near Port Authority, bwn Dyer St/10th Ave); 6:30-9:30 pm (films/videos shown consecutively); free; info from Kate or Trish, 695-2154

**GAY MEN'S HEALTH CRISIS HIV Health Seminars: Benefits Information and Legal Issues**, tonight and every 1st Tuesday; 129 W 20 St, Benefits on the 3rd Floor, Legal on Lower Level C; 7 pm; free; 807-6655, TDD 645-7470

**CENTER STAGE** sees August Wilson's *The Piano Lesson*, with Charles S. Dutton; 8 pm; \$46; info/rsvp 620-7310

**CHERYL BOYCE TAYLOR** presents a Poetry Performance and Dance, about the struggles and triumphs of a young Caribbean girl who migrates to the U.S. and deals with racism and sexism; with artwork by Nina Carole; followed by a Women's Dance; at the Bond Street Cafe, 6 Bond St (off B'way); 8 pm; \$5; info 718/596-4389 (Editor's note: Bond Street Cafe has a women's dance every Tuesday.)

## WEDNESDAY, JUNE 6

10th Anniversary of Men of All Colors Together/NY

**THE NEW FESTIVAL** presents Gay Asia

Series' *The Last Song* at 1 pm; Boy's Lives (Boys/Life, DHPG Mon Amour, Fear of Disclosure, Partitions, Viva Eul, Meet Bradley Harrison, Picklesimer) at 3 pm; Women Direct Series' *Olivia* at 6 pm; Marlon Riggs' Tongues Untied and Pratibha Parmar's *Flesh & Paper* at 8 pm; *Tracks in the Snow (Parvola)* at 10 pm; for info see LIVELY ARTS

**COLLEEN GRECO GALLERY Reception for Important Issues and Works by Keith Haring**, sales proceeds go to TOUCH, Rockland County AIDS organization; in Nyack, NY; 3-6 pm; by appt. only, 914/358-4336 (showing continues thru JUNE 16)

**GRADUATE FEMINIST ARTIST'S COLLECTIVE OF HUNTER COLLEGE, WOMEN MAKE MOVIES, ET AL** present *A Week of Videos and Films By Women*, tonight: Gloria Ribe's *From Here, From This Side*, Tracey Moffatt's *Nice Colored Girls*, Shu Lea Cheang's *Color Schemes*, Julie Dash's *Illusions*, Laleen Jayaraman's *A Song of Ceylon*; at Voorhees Gallery, 1st Floor, Hunter College Art Dept., 450 W 41 St (near Port Authority, bwn Dyer St/10th Ave); 6:30-9:30 pm (films/videos shown consecutively); free; info from Kate or Trish, 695-2154

**INTERNATIONAL CENTER OF PHOTOGRAPHY New Picturemakers Lecture Series: Gram Fury, Activism**, a slide presentation with moderator Marvin Heiferman; 1130 5th Ave at 94 St; 6:30 pm; \$7; 860-1776

**INTEGRAL YOGA INSTITUTE Positive Approaches Toward Healing Seminar: Transcending Fear**, for those whose lives have been affected by HIV or life-threatening illness in themselves or a loved one; 227 W 13 St; 7:30-9 pm; \$5; 929-0586 (Editor's note: Hatha Yoga classes are offered Saturdays.)

**CONGREGATION BETH SIMCHAT TORAH'S EDUCATION COMMITTEE** presents Christie Balka and Andy Rose, editors of *Twice Blessed*, the first collection of writings by and about lesbian and gay Jews who are maintaining ties to the Jewish tradition; 57 Bethune St, in the Westbeth Artist Housing Complex, up the center court-yard ramp; 8 pm; free; 929-9488

**GAY AND LESBIAN ALLIANCE AGAINST DEFAMATION (GLAAD)**- Forum: *Censorship as Gay Bashing*, with a panel of artists and writers. At the Center, 208 W 13th St, 8 pm; 966-1700

**A DIFFERENT LIGHT Reading Series: Eric Swanson: The Greenhouse Effect**, her long-awaited memoir; 548 Hudson (btwn Charles/Perry); 8 pm; free but limited seating; 989-4850

**AN ANONYMOUS? PRODUCTION GO FISH!** With performances by DAN-CENOISE and *Gay Nation*. DJ Craig Spencer. Rapp, 220 E 4th St., bet A&B. Doors open at 9pm. Info: 212-460-5082

**MY COMRADE/SISTER MAGAZINE** presents *Channel 69* at the Pyramid, with

live game shows, *Gay Jeopardy* (a test of gay trivia) at 12:30 am, and *Strip-o-Rama* (where contestants take it off) at 1:30 am; 101 Avenue A (btwn 67 Sts); \$5; 420-1580

**EAGLE BAR Movie Night: Cookie**, 142 11th Ave (at 21 St); 11 pm; 691-8451

## THURSDAY, JUNE 7

**THE NEW FESTIVAL** presents the AIDS Series' US premiere of *Another Life* at 1 pm; Gay Asia Series' *Nick Deocampo's Oliver and Children of the Regime* at 3 pm; Mandy Merck's British Gay/Lesbian TV show, *Out On Tuesday #1*, moderated by Jim Fouratt; at 6 pm; a Center Benefit screening of Vito Russo's *Images From the Eighties*, dedicated to Bill Sherwood at 8 pm (\$15 advance sale); Parting Glances Series' *Taxi Zum Klo (Taxi to the Toilet)* at 10 pm; for info see LIVELY ARTS

**BRENT NICHOLSON EARLE** sets out on his Rainbow Run for the End of AIDS, a 1000-mile run from San Francisco to Vancouver, arriving August 4 for the opening of Gay Games III; pledges per/mile to 212/533-4913, 415/861-1453

**THE NAMES PROJECT Quilt on Display at Atlantic City Convention Hall**, NJ; thru JUNE 9

**GAY MEN'S HEALTH CRISIS Workshop on Community Health Models for Gay Men of Color**: cross cultural techniques in outreach, education, and counseling for Latino gay and other men who have sex with men; with Sylvia Muniz (AIDS Initiative Dept., Harlem Hospital) and James Paul Lopez (People of Color Prevention Programs, GMHC); at GMHC, 129 W 20 St, 3rd floor classroom; 4-6 pm; 807-6664 (A different workshop is offered every Thursday in June.)

**CENTER NATIONAL MUSEUM OF LESBIAN & GAY HISTORY Opening Reception for Prejudice and Pride: The NYC Gay & Lesbian Community, World War II - Present**, first presented at City Hall's Tweed Gallery in 1988, a show of 80 photographs portraying NYC's gay/lesbian history, pre- and post-Stonewall; at the Center, 208 W 13 St; 6-8 pm; 620-7310 (Thereafter MON-FRI, 9 am - 5 pm, unless pre-empted by other activities. Call first.) (thru JULY 31)

**PENINE HART GALLERY Reception for A Survey of Lesbian and Gay Artists**, in recognition of Lesbian and Gay History Month; with work by Nancy Brody, Steve DeFrank, Louise Fishman, Lola Flash, Ester Hernandez, Keith Haring, Peter Hristoff, Peter Hujar, Zoe Leonard, Robert Mapplethorpe, Donald Moffett, Ann Wilson; 568 Broadway, 1st Floor; 6-8 pm; 334-3522 (thereafter thru JUNE 30)

**GRADUATE FEMINIST ARTIST'S COLLECTIVE OF HUNTER COLLEGE, WOMEN MAKE MOVIES, ET AL** present *A Week of Videos and Films By Women*, tonight: Marsha Wallner's *Deep Dish* TV Public Access Spigots for Bigots or Channels for Change, Muriel Jackson's *The Maidsl*, Marta

Rodriguez and Jorge Silva's *Love, Women and Flowers*, Julie Harrison and Marilyn Rousse's *Positive Images: Portraits of Women With Disabilities*; at Voorhees Gallery, 1st Floor, Hunter College Art Dept., 450 W 41 St (near Port Authority, btwn Dyer St/10th Ave); 6:30-9:30 pm (films/videos shown consecutively); free; info from Kate or Trish, 695-2154 (Editor's note: Martha Wallner will be present to speak.)

JUDITH'S ROOM BOOKSTORE presents Jeri Hilderdy, *Mari: A Lesbian Romance Across Continents*; 681 Washington St (at Charles St); 7 pm; free, but limited seating; 727-7330 (wheelchair accessible)

INTEGRITY/NY Eucharist of Pentecost with Celebrant, Rev. Karen C. Murphey; Preacher, Brother Robert Sevensky, OHC; Program: Health and/or AIDS Issues; at Episcopal Church of St. Luke in the Fields, 487 Hudson St (at Christopher); 7:30 pm (info from Box 5202, NYC 10185-0043)

CENTER STAGE sees Vito Russo's *Parting Glances: Images of the '80s*, a program of clips from significant films dealing with gay/lesbian loves and lives; dedicated to *Parting Glances* director, Bill Sherwood, prepared for The New Festival's *Parting Glances Series*; Biograph Cinema, 225 W 57 St; 8 pm; \$15; 620-7310 (for New Festival info, see LIVELY ARTS)

A DIFFERENT LIGHT has canceled Terry Miller's walking tour of the Village; 989-4850

GAY WOMEN'S ALTERNATIVE's presentation of photo journalist, Bettye Lane, has been canceled due to illness. (GWA's programs resume in the fall)

CHIP DUCKETT presents Homoerotic Art at Quick!, tonight featuring the work of Art Positive, multi-media works on sex and sexual politics; plus dancing/partying with DJ John Suliga; 6 Hubert St (off Hudson, 5 blocks below Canal); from 10 pm; \$10/\$7 with invite; 925-2442

## FRIDAY, JUNE 8

THE NEW FESTIVAL presents Gay Asia Series' US premiere of *I Am A Man* at noon; *That War Widow* at 2:10; AIDS Series' Harvey Fierstein's *Tidy Endings* and Terrence McNally's *Andre's Mother* at 4 pm; *Parting Glances Series' Parting Glances* at 6:30 pm; *Justine's Film* and *Can't You Take A joke* plus shorts at 8:30 pm; San Francisco award winner *The Heart Exposed* at 10:30 pm; for info see LIVELY ARTS

WOMEN ABOUT Catskill Home Weekend, thru JUNE 10; deck, boating, hiking, your own meals; \$30/person + transportation; Sandy 718/263-3517 (rsvp by JUNE 1)

CENTER SPORTS sees Mets vs. Pirates; \$14 Center members/\$19 non-members; 620-7310

GRADUATE FEMINIST ARTIST'S COLLECTIVE OF HUNTER COLLEGE, WOMEN MAKE MOVIES, ET. AL. pre-

sent A Week of Videos and Films By Women, tonight: Alexandra Juharz's *Living With AIDS: Women With AIDS and Teen Mothers*, Ellen Spiro's *Diana's Hair Ego: AIDS Info Up Front*, Tami Gold and Lyn Goldfarb's *Prescription for Change*, Lori Hirs's *With a Vengeance: The Fight for Reproductive Freedom*; at Voorhees Gallery, 1st Floor, Hunter College Art Dept., 450 W 41 St (near Port Authority, btwn Dyer St/10th Ave); 6:30-9:30 pm (films/videos shown consecutively); free; info from Kate or Trish, 695-2154 (Editor's note: Alexandra Juharz will be present to speak.)

OPEN CIRCLE Gathering on the Fall Moon to Celebrate the God/dess; at the Center, 208 W 13 St; exactly 7-7:30 pm (come early to be on time); \$2 donation (info from OC, Box 4538, Sunnyside, NY 11104)

THE ANSWER IS LOVING Women Talking Women's Talk: The Green-Eyed Monster; "Jealousy, Envy and all that jazz. Of whom, of what, why? Self esteem, not enough." led by Ruth Berman and Connie Kurtz; Sheephead Bay, Brooklyn; 7:45-10 pm; \$8; 718/998-2305

GAY MEN OF AFRICAN DESCENT Discussion: *Gayness and/or God: The Great Trade-off*, the problems of negotiating one's sexuality and one's religion, with brothers and sisters of the cloth scheduled to participate; at the Center, 208 W 13 St, 1st Floor; 8 pm; 620-7310

EVA ROSAHLN and RITA CORDOVA present a Forum: U.S. Political Prisoners and the Lesbian/Gay Community, discussing why our community needs to support the over 100 political prisoners in U.S. prisons; with Ms. Cordova, National Committee to Free Puerto Rican Prisoners of War, and Ms. Rosahn, a "former grand jury resister/political prisoner"; a video on the Resistance Conspiracy Case defendants awaiting trial in Washington, DC, will be shown; at the Center, 208 W 13 St; 8 pm; \$2; info 316-9381

## SATURDAY, JUNE 9

THE NEW FESTIVAL presents Under Repair: Cultural Identities Program at noon, followed by a Panel: *Under Repair*, moderated by Jewelle Gomez (free admission) at 2 pm; AIDS Series' Safer Sex Shorts at 5 pm; the US premiere of Eric de Kuyper's *Pink Ulysses* at 7 pm; the world premiere and ONLY SCREENING of *Paris Is Burning* at 9 pm; the NY and US premieres of *Beyond Gravity* and *Night Out*, plus *Elevations*, at 10:45 pm; for info see LIVELY ARTS

WOMEN ABOUT Beach Day, Robert Moses or Jones; Judith 201/433-1974

WOMEN ABOUT Hook Mountain Hike, Nyack, NY; Ana 718/729-0747

GAY MEN'S HEALTH CRISIS Keep It Up! Safer Sex Workshop; at the Center,

208 W 13 St, 3rd Floor; 10 am [sharp] - 6 pm; free; register 807-6655, TDD 645-7470

SAGE First Annual Gala 13th Street Fair with clothing, crafts, ethnic foods, household items; featuring the Courtyard Cafe, a white elephant sale, continuous entertainment; to benefit SAGE's programs/services for seniors and the home-bound elderly; 13th Street between 7th/Greenwich Aves (in front of the Center, 208 W 13 St); 10 am - 6 pm; free; 741-2247 (for info or to make donations); rain date Sunday, JUNE 10

ARI FRIDKIS, CSW Workshop for Gay Men: *Gay Sons/Straight Fathers*, "to provide a supportive group setting for gay men to come together to better understand and talk about their unresolved feelings about their fathers"; on Central Park West; 10:30 am - 3:30 pm (bring lunch); \$40 (reduced fee available); 724-7205

AIDS CENTER OF QUEENS COUNTY Gay/Bi/Lesbian Youth Group; topics include sexuality, making friends, coming out, family issues, AIDS/HIV, safe sex; in Queens; 11 am - 1 pm; free (and confidential); 718/696-2500

DOWNTOWN COMMUNITY TELEVISION CENTER Panel Discussion: *Speak Out for Progress with Video*, screening of videos and brainstorming on how community groups can use TV more effectively; with representatives of ACT UP, Brooklyn AIDS Task Force, NY Union of Homeless, Skylight, Educational Video Center, DCTV, 87 Lafayette St (2 blocks south of Canal); 11 am - 4 pm; 988-4510 (open to all)

GRADUATE FEMINIST ARTIST'S COLLECTIVE OF HUNTER COLLEGE, WOMEN MAKE MOVIES, ET. AL. present A Week of Videos and Films By Women, tonight: Mona Smith's *Honored By the Moon*, Caroline Sheldon's *17 Rooms or What Do Lesbians Do In Bed?*, Heramedia Collective's *Just Because of Who We Are, and Women Like Us or Flesh and Papers* (depending on availability); at Voorhees Gallery, 1st Floor, Hunter College Art Dept., 450 W 41 St (near Port Authority, btwn Dyer St/10th Ave); 6:30-9:30 pm (films/videos shown consecutively); free; info from Kate or Trish, 695-2154

GAYS & LESBIANS IN BROOKHAVEN Hawaiian Night Pot Luck Dinner and Dance, where you "bring your favorite dish and enjoy the enchantment of a Tropical Paradise"; at Old South Haven Church, Brookhaven, LI; 7:30 pm; \$5 (benefit: OSHC Restoration Fund); info from Mike & Jeff, 516/289-8374

DIXON PLACE presents Reno, "recently I've been feeling very fifties"; 37 East 1st St (btwn 1st/2nd Aves); two shows, 8 & 9:30 pm; \$8 or TDF; info 673-6752 (no reservations, arrive early) (Editor's sincere apologies to Reno and Romanovsky & Phillips for listing their June 1 concert under May 31.)

STRONG AND COURAGEOUS PRODUCTIONS presents a staged reading of Darren Johnson's *Talent*, directed by Darren Pitts; about three black, gay performing artists, their loves and relationships; buffet reception follows; at the Center, 208 W 13 St; 8 pm; \$10; rsvp 718/485-3069 (6-8 pm only) (a second reading takes place tomorrow)

HISPANIC UNITED GAYS & LESBIANS, LAS BUENAS AMIGAS, BORICUA GAY & LESBIAN FORUM Latina/a Pre-Parade Dance; at the Center, 208 W 13 St; 9 pm - 1 am; \$5; Center 620-7310

SANDCASTLE LOUNGE presents Vince Capri in Concert, 88 Mills Ave, South Beach, Staten Island; 718/447-5965 (Editor's note: This is Staten Island's only gay club.)

## SUNDAY, JUNE 10

Puerto Rican Day Parade

THE NEW FESTIVAL presents San Francisco award winner *The Heart Exposed* at noon; *You'd Never Guess* (lesbian documentaries); *Out in Suburbia, A Woman of My Platoon and Lifetime Commitment* at 2:15 pm; *The War Widow* at 4:10 pm; AIDS Series' *Another Life* at 6:30 pm; Women Direct Series' *She Must Be Seeing Things* at 8:30 pm; AIDS Series' AIDS Activist Shorts: *The World Is Sick (Sic)*, *Stiff Sheets*, *Pride*, and *Voices From the Front* at 10:30 pm; for info see LIVELY ARTS

DIFF'RENT SPOKES Gay Pride Ride to Jones Beach, cycling about 50 miles round trip, spending the day at Field #6; Neil, 212/533-1079

HISPANIC UNITED GAYS & LESBIANS (and other groups, see JUNE 9) join today's Puerto Rican Day Parade, 691-4181

LESBIAN ARAB NETWORK Forming, to build a cultural support group for self-defined Arab lesbians; women of all faiths welcome; at the Center, 208 W 13 St (info: LAN, Box 1161, Peter Stuyvesant Station, 432 E 14 St, NYC 10009)

WOMEN ABOUT Fire Island Sunken Forest, Cherry Grove Trip; "stroll along the beach and enjoy the Grove"; Ellie 212/362-5173 (till 10 pm)

DOBBS FERRY CHURCH celebrates Lesbian and Gay People: A More Light Congregation hosting a special worship service with Rev. Joe Gilmore; South Presbyterian Church, 343 Broadway (at Clinton), Dobbs Ferry, NY; 10 am; 914/633-0473

STRONG AND COURAGEOUS PRODUCTIONS presents a staged reading of Darren Johnson's *Talent*, about three black, gay performing artists, their loves and relationships; at the Center, 208 W 13 St; 2 pm; \$5; rsvp 718/485-3069 (6-8 pm only)

NEW YORK BANKERS GROUP Walking Tour of Greenwich Village, 2-4 pm, \$15 (member info, 718/852-2125, NYBG, Box 867, NYC 10274)

JUDITH'S ROOM BOOKSTORE presents Judith Plaskow, *Standing Again at Sinai: Judaism from a Feminist Perspective*; 681 Washington St (at Charles St); 3 pm; free, but limited seating; 727-7330 (wheelchair accessible)

LAVENDER LIGHT GOSPEL CHOIR Performance of Selected Songs at Unity Church, Paul Robeson Theater; 54 Greene Ave, 2nd Floor, Brooklyn (AC, LIRR to Lafayette Ave, walk to Green Ave/Fulton St, 2 blocks to 54 Greene); 4 pm; info 212/222-9794, 718/624-1196

PYRAMID presents Loren Lombard; 101 Avenue A (btwn 6/7 Sts); \$5; 420-1590

STUTZ presents Kenny Dash, plus male strippers; 202 Westchester Ave, White Plains, NY; 914/761-3100

## MONDAY, JUNE 11

THE NEW FESTIVAL presents *Tracks in the Snow (Pervada)* at 1 pm; the US premiere of *Women Like Us and Split Britches* at 3 pm; Mandy Merck's British Gay/Lesbian TV show, *Out On Tuesday #2*, moderated by Jim Fouratt, at 6 pm; the NY premiere of *Dry Kisses Only plus No No Weekly TV* at 8 pm; Gay Asia Series' NY premiere of *Anguished Love* at 10 pm; for info see LIVELY ARTS

HERITAGE OF PRIDE General membership meeting, at the Center, 208 W 13 St, 8 pm, 691-1774

LAVENDER LIGHT GOSPEL CHOIR 30-Minute Performance Sets at Delta 88 Seafood Restaurant; 332 8th Ave at 26 St; 9:30 & 10:30 pm; \$10, dinner reservations 924-3499; info 212/222-9794, 718/624-1196

## TUESDAY, JUNE 12

THE NEW FESTIVAL presents AIDS Series and Gay Asia Series' *Risk Group and The Homosexuals* at 1 pm; Mandy Merck's British Gay/Lesbian TV show, *Out On Tuesday #3*, moderated by Jim Fouratt, at 3 pm; AIDS Series' ONLY SCREENING of *Women & AIDS: Di Ana's Hair Ego: AIDS Info Upfront, Her Giveaway and Family Values* at 6 pm; the US premiere of Mark Harris' *Nocturne* at 8:30 pm; the ONLY SCREENING of Fun Video Mix: *The Feeling of Power, No Clause 28, "Out" Takes, This Is Not An AIDS Advertisement, We're Desperate—Get Used to It, A Hard Reign's Gonna Fall, V Is for Violet, Strawberry Shortcut, Voguing: The Message, and They Are Lost to Vision Altogether* at 10:40 pm; for info see LIVELY ARTS

NATIONAL GAY AND LESBIAN TASK FORCE Gala Reception for the 15th Anniversary of the Introduction of the Federal Gay & Lesbian Civil Rights Bill, honoring former Congresswoman Bella Abzug, Congressman Ted Weiss, Senator Alan Cranston; with humorist Kate Clinton; at Capitol Hill Club (National Republican Club), 300 First St, SE; Washington, DC; 5:30-7:30

MORE LISTINGS NEXT WEEK

# Tuning In: A TV/Radio Guide for OutWeek Readers

Information must be received by Monday to be included in the following week's issue. Send items to Rick X, Tuning In, Box 790, NY, NY 10108.

A&E (Arts & Entertainment, 555 Fifth Ave, 10th Fl, NYC 10017; 661-4500) CCTV (Rick X, Box 790, NYC 10108)  
GBS (Gay Broadcasting System, Butch Peaston, 178 7th Ave, Ste. A-3, NYC 10011; 243-1570)  
GCN (Gay Cable Network, Lou Maletta, 32 Union Square East, Suite 1217; 477-4220)  
GMHC (Gay Men's Health Crisis, Jean Carlomusto, 129 W 20 St, NYC 10011; 807-7517)  
RB PROD (Robin Byrd Productions, Box 305, NYC 10021; 988-2973)  
WABC-TV (7 Lincoln Square, NYC 10023; 456-7777)  
WBAL-FM (508 8th Ave, 19th Fl, NYC 10018; 279-0707)  
WCBS-TV (524 W 57 St, NYC 10019; 975-4321)  
WNBC-TV (30 Rockefeller Plaza, NYC 10112; 664-4444)  
WNET-TV (356 W 58 St, NYC 10019; 560-3000)

## MONDAY, JUNE 4

1:00 PM CNN *Sonya's Life in LA*: David Dinkins and Phil Donahue (1:00)  
1:00 PM WBAI-FM *The History of Gay Radio, Part I*: Larry Gutenburg plays archival tapes from 21 years of gay radio on WBAI; 98.5 FM (30)  
9:00 PM TNN *Music City News Country Awards*: live entertainment by Barbara Mandrell, Jimmy Dean, Reba McEntire, Statler Brothers, Randy Travis, Ricky Van Shelton, Clint Black, Garth Brooks, others (2:00)  
9:00 PM WNET-TV *Stalin, Part II*: in the decade leading up to WWII, his labor camps, mass purge trials, and massive man-made famine killed millions; CH 13 (1:00)  
10:00 PM GCN *Be My Guest*: Sybil Bruncheon with a panel game show; Manhattan Cable, CH J/23 (30)  
11:30 PM *Tomorrow's TV Tonight*: entertainment; Manhattan and Paragon Cable, CH D/17 (1:00)  
Midnight CCTV *The Closet Case Show*: repeat of May 28 show with 9-stop Sunday Club Map, Jack Lofton at The Break, Phillip Roth's Boys/Life j.o. party, Closet Klips, Mars strippers; Manhattan Cable, CH C/16 (30)  
12:30 AM TNN *Music City News Country Awards*: see 9 PM  
1:00 AM Gay TV: gay male porno clips; Paragon Cable, CH J/23 (30)  
4:00 AM WNET-TV *Stalin, Part II*, see 9 PM

## TUESDAY, JUNE 5

9:00 AM WABC-TV *Regis & Kathie Lee*: SNL's Nora Dunn (Andrew Dice Clay protester); CH 7 (1:00)  
9:30 AM WWOR-TV *Everyday*: lawsuits involving sexually transmitted diseases; CH 9 (30)  
1:00 PM WBAI-FM *The History of Gay Radio, Part II*: Larry Gutenburg plays archival tapes from 21 years of gay radio on WBAI; 98.5 FM (30)  
2:00 PM WBAI-FM *Lesbian and Gay Health Issues for the '90s*: a preview of the July 12 Nat'l/3rd Int'l Lesbian/Gay Health Conference and 8th Nat'l AIDS Forum in Washington, DC; produced/hosted by Deborah Feier; 98.5 FM (1:00)  
4:00 PM WCBS-TV *Geraldo*: politically and socially powerful women (repeat); CH 2 (1:00)  
8:00 PM WNYN-TV (Fox) *Real Life*: Albert Brooks' endearing spoof about his family's attempt to make a "typical American family" documentary; CH 5 (2:00)  
10:00 PM WNET-TV *Living the Last Days*: a 1989 documentary about a Los Angeles AIDS hospice, and the courage of now-deceased co-founder Chris Brownlie; more "gay" programming from the station that promises two days of non-AIDS gay/lesbian programs on June 22 & 23; CH 13 (1:00)  
11:00 PM GBS *Out in the '90s*: community news, discussion, interviews; tonight a live call-in Roundtable Discussion with Vivian Shapiro, Larry Kramer, others; Manhattan/Paragon Cable, CH C/16 (1:00)  
11:30 PM A&E *Improv Tonight*: Greg Louganis hosts (30)

## WEDNESDAY, JUNE 6

5:00 AM WNET-TV *Living the Last Days*, see TUESDAY, 10 PM  
9:30 AM WBAI-FM *Ghosts in the Machine*: women in pop, with Victoria Starr; 98.5 FM (2:30)  
4:00 PM WCBS-TV *Geraldo*: the love lives of celebrities (repeat); CH 2 (1:00)  
9:30 PM WABC-TV *International Rock Awards*: Gary Busey

and (ugh) Sam Kinison, live from the 69th Infantry Battalion Armory in Manhattan, with performances from David Bowie, the Rolling Stones, Bad English, Eric Clapton, Melissa Etheridge, Dave Stewart; presenters include Ed Begley, Jr., Patty Smyth, Buster Poindexter, many others; CH 7 (1:30)

11:00 PM TNT *Dream Lover* (1986): another dream research experiment flick, Kristy McNichol, whose name was recently bleeped out on *Geraldo*, makes this unsettling spookiness work (2:10)  
Midnight RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan and Paragon Cable, CH J/23 (1:00)

## THURSDAY, JUNE 7

1:00 PM WBAI-FM *This Way Out*: the international gay and lesbian news magazine; 98.5 FM (30)  
1:30 PM WBAI-FM *An Afternoon Outing*: the new name for *Breaking the Silence*, Larry Gutenburg with an audio calendar of Gay/Lesbian Pride Month activities; 98.5 FM (30)  
4:30 PM HBO *Just a Regular Kid: An AIDS Story*: another innocent victim; this time a transfused high school student (45)  
9:30 PM GMHC *Living With AIDS*: health and politics; Manhattan Cable, CH J/23 (30)  
10:00 PM WABC-TV *Prime Time*: Judd Rose reports live on how Thai children are victimized by the local sex industry; CH 7 (1:00)  
10:30 PM GCN *Pride & Progress*: news, health, sports; Manhattan Cable, CH J/23 (30) (For Paragon, see SATURDAY)  
11:00 PM GCN *The Right Stuff*: media, entertainment, advice; Manhattan Cable, CH J/23 (30) (For Paragon, see SATURDAY)  
11:30 PM RB PROD *Men For Men*: Robin Byrd presents gay male porno stars; Manhattan Cable, CH J/23 (30)  
11:30 PM GMHC *Living With AIDS*: health and politics; Paragon Cable, CH J/23 (30)

## FRIDAY, JUNE 8

7:00 AM WABC-TV *Good Morning America*: First Lady Barbara Bush's first major public appearance since news of her supportive talk to Parents & Friends of Lesbians and Gays (PFLAG) has reached the horrified right; CH 7 (2:00)  
2:30 PM WBAI-FM *Rompiendo el Silencio*: todos los viernes, Gonzalo Aburto con temas y noticias para la comunidad latina gay y lesbiana; 98.5 FM (1:15)  
7:30 PM *The Gay Dating Game Show*; Manhattan Cable, CH J/23 (30)  
8:00 PM Lifetime *Second Serve* (1986): TV movie stars Vanessa Redgrave as transsexual tennis pro Renee Richards; Manhattan Cable, CH 15/B (2:00)  
11:00 PM Gay TV: gay male porno clips; Manhattan Cable, CH J/23 (30)  
1:00 AM RB PROD *Robin Byrd Show*: male and female strippers; Manhattan and Paragon Cable, CH J/23 (1:00)

## SATURDAY, JUNE 9

6:30 PM GCN *Pride & Progress*: news, health, sports; Paragon Cable, CH J/23 (30) (For Manhattan Cable, see THURSDAY)  
7:00 PM GCN *The Right Stuff*: media, entertainment, advice; Manhattan Cable, CH J/23 (30) (For Manhattan Cable, see THURSDAY)

11:00 PM RB PROD *The Early Byrd*: Robin Byrd presents male/female strippers; Manhattan Cable, CH J/23 (1:00)

## SUNDAY, JUNE 10

6:30 PM WBAI-FM *The Gay Show*: Larry Gutenburg and Bob Storme host an expanded version for Gay/Lesbian Pride Month; John Glines, Tony Award winner, discusses his new play, *Manhattan Men*; Butch Peaston, Kurt Wolle, Rick X discuss non-commercial public access cable; 98.5 FM (2:00)  
11:30 PM GCN *Men & Films*: male erotica; Manhattan Cable, CH J/23 (30)

# GCN

**EVERY WEEK ON MANHATTAN CABLE CHANNEL J ( 23 )**

***Every Saturday 6:30-7:30 pm on Paragon Cable Channel J ( 23 )***

## **THURSDAYS**

### ***Pride and Progress 10:30 pm***

- Gay Week in Review
- Act-Up
- GCN Close-Up
- Sports
- Lavender Health

### ***The Right Stuff 11:00 pm***

- Naming Names
- All About Women
- Media Watch
- Staying Out
- Around the Country
- Razor Sharp

## **JUNE 7**

Promising new AIDS Treatment. How to get into Chemical Trials through the Comm. Research Institute (CRI). Dr. Bernard Hari, Exec. Dir. CRI and Alice Spears, OutReach Coordinator, CRI. Hosted by Phil Zwickler

PRIDE & PROGRESS AIRS ON  
PARAGON CABLE CHANNEL J (23) ON  
SATURDAYS FROM 6:30 TO 7:30 PM

## **SUNDAYS**

### ***Men & Films 11:30 pm***

Reviews of male erotica along with interviews behind the scenes with film stars

## **JUNE 10**

Interview with Lee Baldwin  
Lee Baldwin in "The Jehovah Witness"  
Reviews of "For Sale by Owners"  
and "First Mate"

### ***Be My Guest 10:00 pm***

## **MONDAYS**

Sybil Bruncheon hosts a panel game show with surprise guests.  
**Secret Passions** An original gay soap opera.  
Artwork at Quick!

### ***Gay Cable Network***

32 Union Square East, Suite 1217  
New York, NY 10003  
(212) 477-4220

***Celebrating our 8th year.  
Coming to Brooklyn & Queens in August!***

# DANCING OUT

## Monday

**Private Eyes** (Marc Berkley's *Kool Komrads w/ Razor Sharp & strippers; preppies and guppies*) 12 W 21 St, club 206-7772

## Tuesday

**\*Love Machine** (Larry Tee & Lahoma Van Zandt, young & exotic crowd) 860 Bway, at 17 St; 254-4005

## Wednesday

**\*Better Days** (primarily gay men of color) 316 W 49 St (8/9 Aves); 245-8925

**Private Eyes** (Jeffrey Sanker & Dallas's *Club Bad*; many preppies and guppies) 12 W 21 St, btwn 5th/6th Aves; 206-7772

**\*Pyramid** (Les Simpson's *My Sister/Comrade* party, starts June 6) 101 Avenue A, btwn 6/7 Streets; 420-1590

**Silver Lining** (2-4-1 drinks, also open Tues-Sun, women SAT) 175 Cherry Ln., Floral Pk, LI; 516/354-9641

**Stutz** (2-4-1 drinks, also open daily) 202 Westchester Ave, White Plains; 914/761-3100

## Thursday

**\*BoyBar** (BoyBar Beauties new wave drag show) 15 1/2 St Marks Place, btwn 2nd/3rd Aves; 674-7959

**\*Copacabana** (last Thu. of the month Susanne Bartsch party, next is May 31; iffy door) 10 E 60 St, at Fifth Ave; 755-6010

**Excalibur** (\$1 drinks, also open Tues-Sun, women WED) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

**Grand Central** (2-4-1 drinks, also open Wed-Sun) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

**Hatfield's** (2-4-1 drinks; female impersonators; also open nightly, women on TUE & FRI) 126-10 Queens Blvd, Kew Gardens, Queens; 718/261-8484

**\*Mars** (mixed TVs/gay/straight; DJ Patrick's *Wonderland*, on small 3rd Floor) Westside Highway and 13th St; 691-6262

**\*Quick!** (Chip Duckett Thursdays) 6 Hubert St (on Hudson, 5 blocks below Canal); 925-2442

## Friday

**\*BoyBar** (students & local East Village crowd) 15 1/2 St Marks Pl., btwn 2nd/3rd Aves; 674-7959

**Columbia Dances** (1st Friday of every month, including summer, next is June 1) 116th St & Bway; 854-3574 days

419 419 N. Highway, Southampton, LI; 516/283-5001

**\*La Palace de Beaute** (Larry Tee & Lahoma; straight, gay, TVs, tourists, club kids), 34 E 18 St, off 5th Ave; 228-8009

**Octagon** (primarily gay men of color) 555 W 33 St; 947-0400

**Private Eyes** (YMVA Night; many preppies and guppies) 12 W 21 St, btwn 5th/6th Aves; 206-7772

**\*Quick!** (Scot Currie/Panty Girdles; TVs, straights, gays) 6 Hubert St (on Hudson, 5 blocks below Canal); 925-2442

**Reds** ("drink free 10 pm - 1 am"; also open THU; women SAT) 6096 Jericho Tpke, Commack, LI; 516/543-4740

## Saturday

**Barefoot Boogie** (smoke & alcohol free) 434 8th Ave (btwn 9/10 Sts); 832-6759

**\*BoyBar** 15 1/2 St Marks Place, btwn 2nd/3rd Aves; 674-7959

**Columbia Dances** (3rd Saturdays, Same But Different Dance, June 16) 116 & B'way, 10 pm - 3 am; info 629-1989

419 419 N. Highway, Southampton, LI; 516/283-5001

**Girth and Mirth Club at the Center** (3rd Saturdays, heavy men & their admirers) 208 W 13 St; 620-7310

**\*La Palace de Beaute** (Larry Tee & Lahoma, mixed straight/gay, started 5/12) 34 E 18 St; 228-8009

**\*Mars** (Keoki's *Drop Lounge*, floor varies; small eclectic crowd; TVs, Asians, hi-tech music fans) 13 St & West Side Hwy; 691-6262

**Octagon** (monthly Jason & Joel party, Hi-NRG hunks; next is June 16, midnight-9 am, \$20) 555 W 33 St; 947-0400

**Private Eyes** (Jeffrey Sanker & Dallas's *Club Bad*; many preppies & guppies) 12 W 21 St, btwn 5th/6th Aves; 206-7772

**\*Roxy** (mixed gay/straight/TVs/club kids; door can be mobbed after 12) 515 W 18 St (btwn 10/11 Aves); 645-5156

**Sound Factory** (mixed gay/straight, Acid House, no alcohol, opens 11 pm) 530 W 27 St (btwn 10th/11th Aves); 643-0728

**Twenty/Twenty** (FTM's *Evening of Dance*, catering to the Saint crowd, 10 pm, \$10; started May 26) 20 W 20 St; 727-8841

## Sunday

**\*Better Days** (primarily gay men of color) 316 W 49 St (8/9 Aves); 245-8925

**The Building** (Club Bad's *The Men's Room*, 10 pm; \$12; probably prep-

**La Palace** (Michael Fesco's *Power Tea*, 4 pm - midnight; \$8; hi-NRG gym hunks; started May 20) 34 E 18 St; 228-8009

**\*La Palace de Beaute** (Hunk Club; drag queens, go-go guys, gay kids; midnight - 4 am) 34 E 18 St; 228-8009

**\*Mars** (Chip Duckett's *Mars Needs Men*; 5 floors, go-go boys, performers, and a roof) Westside Highway and 13th St; 691-6262

**\*Pyramid** (Junior's *Tea Dance* 6-10 pm, Mona Foot's *Gay Cabaret* at midnight) 101 Avenue A, btwn 6/7 Streets; 420-1590

**\*Roxy** (Molly House Sundays at Roxy; mixed gay crowd; club kids, guys, hunks, men) 515 W 18 St (btwn 10/11 Aves); 645-5156

**Twenty/Twenty** (FTM's *Hi-NRG Tea*, catering to Saint crowd, 5 pm - 2 am, \$8; started May 27) 20 W 20 St; 727-8841

## Every Night (or almost)

**Magic Touch** (ethnic mix: Anglo/Latin/Asian) 73-13 37th Rd, Jackson Heights, Queens; 718/429-8805

**Monster** (West Village) 80 Grove St at Sheridan Sq.; 924-3557

**Spectrum** (closed Mon & Tue, WED free, THU free & 2-4-1 drinks, FRI myf strippers, SAT guest stars, SUN live show & free 9-10 pm; Coors served) 802 64th St @ 8th Ave, Bay Ridge, BKLYN; 718/238-8213

**\*Zest** (was Club 43; to be gay on special nights; June 6 opening; call for info) 108 W 43 St; 354-7348

## DANCING OUT for Women

### Tuesday

**Bond Street Cafe** (women's dance, 8 pm) 6 Bond St (off B'way); 979-6565

**Hatfield's** 126-10 Queens Blvd., Kew Gardens; 718/261-8484

**Grand Central** (women's night, also open Wed-Sun) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

**Lismar Lounge** (Stella's Love Shack, alt. music) 41 1st Avenue at 2nd St; 777-9477

### Wednesday

**Bedrock** 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

**Excalibur** (Ladies' Night, \$1 drinks) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

### Thursday

**Bedrock** 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

**Pyramid** (Jenny's Girl Bar; 8 pm - 2 am) 101 Avenue A (btwn 6/7 Sts); \$5; 475-3558

**Red Zone** (Angelica Terry's *And Then There Was Woman*, VIP Room) 440 W 54 St; info 473-1935, club 582-2222

### Friday

**Bedrock** 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

**Chapel at Limelight** (Shescape party, opens 10 pm; Coors served) 49 W 20 St at 6th Ave; 645-6479

**Hatfield's** 126-10 Queens Blvd., Kew Gardens; 718/261-8484

**Millennium** (Ladies' Night) 1770 NY Ave (Rte 110), Huntington, LI; 516/351-1402

**Visions** 58-01 Queens Blvd, Woodside; info 718/846-7131, club 718/899-9031

### Saturday

**Bedrock** 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

**Chapel at Limelight** (Shescape party, opens 9 pm; Coors served) 49 W 20 St at 6th Ave; 645-6479

**Mike Todd Room** (*Her Planet*, alternate Saturdays here start June 2) 123 E 13 St; club (Palladium) 473-7171

**Reds** (women's party, buffet, burlesque show) 6096 Jericho Tpke, Commack, LI; 516/543-4740

**Silver Lining** 175 Cherry Lane, Floral Park, LI; 516/354-9641

**Starz** 836 Grand Boulevard, Deer Park, LI; 516/242-3857

### Sunday

**Bedrock** 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

**Cave Canem** (Sandwich Sister Sundays) 24 1st Ave at 1st St; 529-9665

**Roxy** (Jill and Jan's *The Nunnery*, alternative music) 515 W 18 St (btwn 10/11 Aves); 645-5156

## Every Night (or almost)

**Cubby Hole** (tiny dance floor) 438 Hudson St @ Morton St; 243-9079

**Duchess II** (small dance floor; Coors served) Sheridan Sq. & 7th Ave South; 242-1408

**Spectrum** (closed Mon & Tues; good gay/lesbian mix, see Every Night, above, for details) 802 64th St, BKLYN.; 718/238-8213

# COMMUNITY DIRECTORY

## A.C.G.C.

AIDS CENTER OF QUEENS COUNTY  
SOCIAL SERVICES • EDUCATION • BUDDIES  
COUNSELING • SUPPORT GROUPS  
Volunteer Opportunities  
(718) 896-2500(voice) (718) 896-2965(TDD)

**ACT UP (AIDS Coalition to Unleash Power)**  
496A Hudson Street, Suite G4 NYC 10014  
(212) 983-1114

A diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis. Gen. meetings Mon. nights 7:30, at the Community Center 208 W. 13th.

## AIDS RESOURCE CENTER (ARC)

Supportive housing for homeless PWAs (Bailey House and apartments). Non-judgmental pastoral care for PWAs and loved ones. Volunteer opportunities. (212) 481-1270, 24 West 30th Street, NYC 10001

## ALODEC/APLN-NY

(Asian Lesbians of the East Coast/  
Asian Pacific Lesbian Network-New York)

We are a political, social and supportive network of Asian Pacific lesbians. Planning meetings on the 1st Sunday and social events on the last Friday of each month. Call (212) 517-5598 for more information.

## ARCS (AIDS-Related Community Services)

for Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester counties. AIDS education, client services, crisis intervention, support groups, case management, buddy and hospital visitor program. 214 Central Ave., White Plains, NY 10603 (914) 693-0006  
638 Broadway, Newburgh, NY 12550 (914) 562-5005  
AIDSLine (914) 993-0607

## ATR (AIDS TREATMENT REGISTRY, INC.)

Publishes a bi-monthly Directory of clinical trials of experimental AIDS/HIV treatments in NY/NJ, and has educational materials/seminars for trial participants. ATR also advocates for improvements in the trial system. P.O. Box 30234, NY, NY 1011-0102. (212) 288-4196. Publications free/donation requested.

## BAR ASSOCIATION FOR HUMAN RIGHTS

Lawyers Referral

Service for the Lesbian and Gay Community  
Full Range of Legal Services (212) 459-4873

## BAR ASSOCIATION FOR HUMAN RIGHTS

Free Walk-in Legal Clinic. Tuesday 6-8 pm  
Lesbian & Gay Community Centr. Ground Floor

## BIDS (BISEXUAL DOMINANCE & SUBMISSION GROUP)

Share S/M experiences and fantasies with others in a positive, non-judgmental atmosphere. First Sunday of the month, 4:45pm at the Community Center 208 W. 13 Street, NYC. This group is part of the New York Area Bisexual Network.

## BISEXUAL PRIDE DISCUSSION GROUP

Topical discussions on issues of interest to the community in a congenial atmosphere, followed by an informal dinner at a friendly local restaurant. Every Sunday, 3:00-4:30pm at the Community Center 208 W. 13 Street, NYC. Part of the New York Area Bisexual Network.

## BIWAYS NEW YORK

Monthly social events for the Bisexual community and friends. Call NYABN for details of upcoming events. (718) 353-8245

## BIPAC (BISEXUAL POLITICAL ACTION COMMITTEE)

Political action on issues of importance to the Bisexual/Lesbian/Gay community. Monthly meeting/potluck held 8:00pm on fourth Thursday of the month at members homes. Call NYABN for this month's location. (718) 353-8245

## BISEXUAL YOUTH

Informal social & support group for Bisexual kids/youth. Monthly meeting/potluck lunch held 1:00pm on fourth Sunday of the month at members homes. Call NY ABN for this month's location. This group is part of the New York Area Bisexual Network.

## BLUS-BRONX LESBIANS UNITED IN SISTERHOOD

Social, political and support networking group for women and their friends. Regular social events and meetings on the first and third Fridays of every month. At The Community Center, 208 W. 13 Street, from 6:30-8pm. For more info call Lisa at (212) 829-9817.

## BODY POSITIVE

If you or your lover has tested HIV+, we offer support groups, seminars, public forums, reference library, referrals, social activities and up-to-date national monthly, "THE BODY POSITIVE" (\$25/year). (212) 721-1348.

208 W. 13th St., NYC, NY 10011

## BROOKLYN'S LESBIAN AND GAY POLITICAL CLUB

### LAMBDA INDEPENDENT DEMOCRATS

L.I.D. endorses and works for candidates in local, state and national elections, lobbies for legislation, and conducts community outreach through street fairs and meetings on special topics. Join us.

338 Ninth St., Suite 135  
Brooklyn, NY 11215  
(718) 965-8462

## CIRCLE OF MORE LIGHT

Spiritual support and sharing in a gay/lesbian affirmative group. West-Park Presbyterian Church  
165 West 86th Street

Wed: worship service 8:30 pm, program 7:30.  
Marsha (212) 304-4373 Charlie (212) 681-7118.

## COMMUNITY HEALTH PROJECT

208 West 13th Street, NYC, New York 10011  
For Appointments and Information  
(212) 675-3559 (TTY/Voice)

PROVIDING CARING, SENSITIVE AND LOW COST  
HEALTH CARE SERVICES TO THE LESBIAN AND GAY  
COMMUNITY

## COMMUNITY RESEARCH INITIATIVE

PWAs, PWARCs & their physicians taking the initiative to seek promising intervention against AIDS in a resp. manner. For more info or to volunteer please call (212) 481-1050.

## CONGREGATION BETH SIMCHAT TORAH

NY's Gay and Lesbian Synagogue Services  
Friday at 8:30pm 57 Bethune Street  
For info. call: (212) 929-9496.

## CONGREGATION B'NAI JESHURUN

Monthly Spiritual Gatherings and free catered festive luncheons for all People With AIDS, their lovers and families. Program includes music and discussion led by our Rebbis. Call (212) 787-7800

## DIGNITY/BIG APPLE

A community of Lesbian and Gay Catholics. Activities include Liturgies and socials every Sat., 8:00 pm, at the Center, 208 W. 13 Street, NYC.  
Call (212) 818-1308.

## DIGNITY NEW YORK

lesbian and gay Catholics and friends  
AIDS Ministry, Spiritual Development,  
The Cathedral Project.

Worship Services & Social-Sun. Even. 7:30pm-St. John's  
Episcopal Church 218 West 11th Street © Waverly-675-2179

## EDGE

Education in a Disabled Gay Environment  
For the physically disabled Lesbian and Gay  
Community. (212) 989-1921  
P.O. Box 305 Village Station, New York, NY 10014

## FEMME SUPPORT GROUP

For lesbians who self identify as Femme. For info and meeting times call Lisa at (212) 829-9817. No men please.

## FRONT RUNNERS

A running club for lesbian and gay athletes of all abilities. Fun Runs of 1-6 miles held every Sat. at 10am and Weds. at 7pm in Central Park and every Tues. at 7pm in Prospect Park. For information: call (212) 724-9700.

## THE FUND FOR HUMAN DIGNITY

National Gay and Lesbian Crisis Line  
"AIDS 800"—1-800-SOS-GAYS

Educational Resource Center; Positive Images Media Center; NY State Arts Program  
606 Broadway Suite 410 NYC, NY 10012 (212) 529-1800

## THE GAY AFRICAN AMERICANS OF WESTCHESTER(The G.A.A.)

is a community based support group formed in Westchester County. Various activities are planned for the coming months.

Please call 914-378-0727 for more info.

## GLAAD

Gay & Lesbian Alliance Against Defamation  
80 Varick Street, NYC 10013 (212) 966-1700  
GLAAD combats homophobia in the media and elsewhere by promoting visibility of the lesbian and gay community and organizing grassroots response to anti-gay bigotry.

Do you have 30 minutes a month  
to fight homophobia?

Join the GLAAD PhoneTree!

Call (212)-966-1700 for information.

## GLIB

Gay and Lesbian Independent Broadcasters invites you to tune into OUTLOOKS on WBAI-TV, NYC 99.5 FM every other Sunday, 7:30-8:30pm and join us every other Tuesday at 7:30pm to become a member of GLIB. No experience needed.

505 Eighth Avenue, 19th floor. (212) 749-0405.

## GAY & LESBIAN HEALTH CONCERN

An office of the NYC Dept. of Health, provides linkages between NYC Health & Human Svcs. and the Lesbian & Gay community, focusing in ALL health concerns; resource information for health services consumers and providers, 125 Worth Street, Box 67, New York, NY 10013. For info call (212) 566-4995.

## GAY & LESBIAN PSYCHOTHERAPY

Sliding scale fees • Insurance accepted.  
Institute for Human Identity. (212) 799-9432

## GAY MALE S/M ACTIVISTS

Dedicated to safe and responsible S/M since 1981. Open meetings w/programs on S/M techniques, lifestyle issues, political and social concerns. Also special events, speakers bureau, workshops, demos, affinity groups, newsletter, more. GMSA-Dept. O, 490 Hudson Street, Suite D23, NYC 10014.  
(212) 727-9878.

## GMAD(GAY MEN OF AFRICAN DESCENT)

80 Varick Street, NYC 10013 a support group of Gay Men of African Descent dedicated to consciousness-raising and the development of the Lesbian and Gay Community. GMAD is inclusive of African, African-American, Caribbean and Hispanic/Latino men of color. Meetings are held, weekly, on Fridays. For more information, call 718-802-0162.

## GAY MEN'S HEALTH CRISIS HOTLINE

FOR INFORMATION ON SAFER SEX AND HIV-RELATED HEALTH SERVICES, AND FOR INFORMATION ON ONE-TIME, WALK-IN AIDS COUNSELING SERVICES  
212-807-6655

212-645-7470 TDD (For the Hearing Impaired)  
Mon.-Fri. 10:30 a.m. to 9 p.m. Sat 12:00 to 3:00

#### GIRTH & MIRTH CLUB OF NEW YORK

Social club for heavy, chubby gay men & their admirers. Monthly socials at the "Center", weekly bar nights Thursdays at the "Chelsea Transfer", monthly Fat Apple Review, bi-monthly F.A.R. penpals. For more information call Ernie at 914-699-7735 or write: G&M/NY, Dept. O, P.O. Box 10, Palham, NY 10603.

#### HEAL (Health Education AIDS Liaison)

Weekly info, and support group for treatments for AIDS which do not compromise the immune system further, including alternative and holistic approaches. Wed 8pm. 208 W. 13th St. (212) 674-HOPE.

#### HERITAGE OF PRIDE, INC.

Organizers of New York's Lesbian and Gay Pride events: the March, the Rally and the Dance on the Pier. Call (212) 691-1774 for meeting schedule or more information. 208 West 13th Street, NY, NY 10011.

#### HETRICK-MARTIN INSTITUTE

for lesbian and gay youth. Counseling, drop-in center (M-F, 3-8pm), rap groups, Harvey Milk High School, AIDS and safer sex information, referrals, professional education. (212) 633-8920 (voice) (212) 633-8926 TTY for deaf

#### HISPANIC UNITED GAYS & LESBIANS

Educational services, political action, counseling and social activities in Spanish and English by and for the Latino Lesbian and Gay Community.

General meetings 8:30 pm 4th Thursday of every month at 208 West 13th Street. Call (212) 691-4181 or write H.U.G.L., P.O. Box 226 Canal Street Station, New York, NY 10019.

#### IDENTITY HOUSE

Now in our 20th year, we provide peer counseling, therapy referrals and groups for the lesbian, gay and bisexual community. Call us at (212) 243-8181. Visit us at 544 8th Ave., between 14th-15th Streets, Manhattan.

#### LAMBDA LEGAL DEFENSE AND EDUCATION FUND

Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS. Membership (\$35 and up) inc. newsletter and invitations to special events. Volunteer night on Thursdays. Intake calls: 2-4pm Mon thru Fri (212) 995-8585

#### LAVA (LESBIANS ABOUT VISUAL ART)

Call for entries for Lesbian Artists' Exhibition, Gay & Lesbian Community Center, NYC. For more information, send SASE to: Miriam Fougera, 118 Fort Greene Place, Brooklyn, NY 11217.

#### THE LESBIAN AND GAY BIG APPLE CORPS

Get your instrument out of the closet and come play with us. Symphonic, Marching, Jazz, Dixieland, Rock, Flute Ensembles and Woodwinds. 123 West 44th St, Suite 12L, New York, NY 10036 (212) 669-2922.

#### LESLIAN & GAY COMMUNITY SERVICES CENTER

208 West 13th Street New York, NY 10011 (212) 620-7310 9am-11pm everyday.

A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

#### LESLIAN AND GAY LABOR NETWORK

An organization of Lesbians and Gays who are active in their labor unions working on domestic partnership benefits and AIDS issues. For more information call (212) 923-8690.

#### LESLIAN AND GAY RIGHTS PROJECT

of the American Civil Liberties Union  
KNOW YOUR RIGHTS / WE'RE EXPANDING THEM  
(212) 944-9800, ext. 545

#### LESBIANS AND GAYS OF FLATBUSH

Brooklyn's social organization for both gay men and lesbians. P.O. Box 108, Midwood Station Brooklyn, NY 11230 • (718) 659-9437

#### LESBIAN HERSTORY ARCHIVES

P.O. Box 1258  
New York, New York 10118  
212/874-7232

Since 1974, the Archives has inspired, shaped and reflected Lesbian lives everywhere. Call to arrange a visit or to volunteer for Thursday worknights.

#### LONG ISLAND ACT-UP

P.O. Box 291, New Hyde Park, NY 11040  
Support us for change on Long Island.  
(516) 338-4662 (516) 997-5238 Nassau  
(516) 928-5530 Suffolk

#### MEN OF ALL COLORS TOGETHER NY

A multi-racial group of gay men against racism. Meetings every Friday night at 7:45 at the Lesbian and Gay Community Services Center, 208 W. 13th Street. For more info. call: (212) 245-6306 or (212) 222-8794.

#### METROPOLITAN TENNIS GROUP(MTG)

Our 200 member lesbian and gay tennis club includes players from beginning to tournament level. Monthly tennis parties. Winter indoor league. Come play with us! For information: MTG, Suite K83, 498-A Hudson St, New York, NY 10025. (718) 652-8562.

#### MOCA (Men of Color AIDS Prevention Program)

Provides safer sex and AIDS education information to gay and bisexual Men of Color; coordinates a network of peer-support groups for gay and bisexual Men of Color in all 5 boroughs of New York City. 303 Ninth Ave, New York, NY 10001 or call (212) 239-1796.

#### NATIONAL GAY AND LESBIAN TASK FORCE

is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action. NGLTF 1517 U Street NW, Washington, DC 20009. (202) 332-6483.

#### NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK

NYACN is the community's largest gay and lesbian professional group, welcoming all in communications—and their friends. Monthly meetings, 3rd Wed 6:30pm at the Community Center. Members' newsletter, job hotline, annual directory. Phone (212) 517-0380 for more info. Mention OutWeek for one free newsletter.

#### N.Y. WOMEN'S SOFTBALL GUILD

For experienced, serious Softball Players, Coaches and Managers. We play mod/fast pitch weekends in Manhattan and Queens. Try-outs begin Feb. 11 thru April- or until filled. (212) 255-1379 Janet.

#### NINTH STREET CENTER

Since 1973, a community dedicated to demonstrating that a homosexual lifestyle is a rational, desirable choice for individuals dissatisfied with the rewards of conventional living. Psychologically-focussed rap groups, Tues., Sat., 8 to 10 pm, peer counseling available. 319 E. 9 Street, New York, NY 10003, for info call (212) 228-5153.

#### NORTH AMERICAN MAN/BOY LOVE ASSOCIATION (NAMBLA)

Dedicated to sexual freedom and especially interested in gay intergenerational relationships. Monthly Bulletin and regular chapter meetings on the first Saturday of each month. Yearly membership is \$20; write NAMBLA, P.O. Box 174, Midtown Station, New York, NY 10018 or call (212) 807-8578 for information.

#### NORTHERN LIGHTS ALTERNATIVES

Improving Quality of Life for People with AIDS/HIV. THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call (212) 255-6554

#### NYC GAY & LESBIAN ANTI-VIOLENCE PROJECT

Counseling, advocacy, and information for survivors of anti-gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization.

All services free and confidential.

24 hour hotline  
(212) 807-0187

#### PEOPLE WITH AIDS COALITION

(212) 532-0290/1-800-828-3289/Hotline (212) 532-0568  
Monday thru Friday 10am-6pm

Meal programs, support groups, educational and referral services for PWA's and PWAs.

#### PEOPLE WITH AIDS HEALTH GROUP

Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 26th St, 4th Floor (212) 532-0280

#### SAGE: (Senior Action in a Gay Environment)

Social Service Agency; providing care, activities, & educational services for gay & lesbian senior citizens. Also serves over 100 homebound seniors & older PWA's. 208 West 13th St, NYC 10011, (212) 741-2247

#### SETHIAN GAYS, LESBIANS AND BISEXUALS

For all of us interested in reaching out to each other with exuberance to spontaneously explore and expand upon the Seth/Jane Roberts "philosophy" as it relates to our lives, personally, sexually and politically. Call Al (212) 979-5104.

#### THE OUTREACH

#### USING COMMUNAL HEALING (TOUCH)

Community volunteers providing a weekly buffet supper for the Brooklyn AIDS community. TOUCH meets Monday evev. 5pm to 6:30pm at downtown Brooklyn Friends Meeting House (110 Schermerhorn St. near Boerum Place). Limited transportation may be arranged. Info: (718) 622-2756. TOUCH welcomes contributions of funds, food and volunteers.

#### ULSTER COUNTY GAY AND LESBIAN ALLIANCE

Meets first and third Monday of each month at 7:30 p.m. at the Unitarian Church on Sawkill Road in Kingston.

For information, call (914) 626-3203.

#### UPPER MANHATTAN TASK FORCE ON AIDS

Education, Hotline, Supportive Case Management, and Volunteer Recruitment and Referral. 212-870-3352

#### WHAMI (Women's Health Action Mobilization)

A non-partisan coalition committed to demanding, securing and defending absolute reproductive freedom and quality health care for all women. We meet every Wed. at 6:30 pm at the Village Independent Democrats, 224 West Fourth Street (off Sheridan Sq.). We are not affiliated with VID. (212) 713-5988.

Mailing address: WHAMI, P.O. Box 733, NYC 10009

#### WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC)

A non-profit, Lesbian community center serving Queens, Nassau and Suffolk counties. Thurs night weekly discussion grps. 8:30pm, for other activities please contact us at (516) 483-2050.

# OUTWEEK BAR GUIDE

## CHELSEA

Barbary Coast, 64 7th Ave. (14th St.), 675-0385  
The Break, 232 8th Ave. (22nd St.), 627-0072.  
Chelsea Transfer, 131 8th Ave. (bet. 16th & 17th),  
929-7183  
Eagle's Nest, 142 11th Ave (21st St.), 691-8451  
Private Eyes, 12 W. 21st St. (bet. 5th & 6th),  
206-7770  
Rawhide, 212 8th Ave., (21st St.), unlisted.  
Spike, 120 11th Ave., 243-9688

## WEST VILLAGE

The Annex (to Cellblock 28), 673 Hudson St. (bet.  
13th & 14th), 627-1140—Temporarily Closed  
Badlands, Christopher & West St., 741-9236  
Boots & Saddle, 76 Christopher St., 929-9684  
Cellblock 28, 28 9th Ave, 733-3144—hopes to  
re-open June 3  
The Cubbyhole, 438 Hudson (Morton St.),  
243-9079  
D.T.'s Fat Cat, 281 W. 12th St., 243-9041

Duchess II, 70 Grove St (7th Ave.), 242-1408  
Dugout, 185 Christopher St., 242-9113 (formerly  
the Ramrod)

Eighty Eights, 228 W 10 St., 924-0088  
J's, 675 Hudson St., 242-9292  
Julius, 159 W. 10th St., 929-9672  
Keller's, 384 West St. (at Christopher), 243-1907  
Kelly's Village West, 46 Bedford St., 929-9322  
The Locker Room, 400 W. 14th St. (9th Ave.),  
459-4299—Temporarily Closed

Marie's Crisis, 59 Grove St. (7th Ave.), 243-9323  
The Monster, 80 Grove St. (7th Ave.), 924-3558  
Ninth Circle, 139 W. 10th St., 243-9204  
Sneakers, 392 West St., 242-9830.  
Two Potato, 145 Christopher St., 242-9340.  
Ty's, 114 Christopher, 741-9641.  
Uncle Charlie's, 56 Greenwich Ave., 255-8787

## WEST SIDE

Candle Bar, 309 Amsterdam Ave., 874-9155

Cat's, 730 8th Ave., 221-7559  
Don't Tell Mama, 343 W. 46th St., 757-0788  
Gents, 360 W 42 St. (9th Ave.), 967-0659  
La Escuelita, 607 8th Ave (bet 38&39), 502-4905  
Sally's Hideaway, 264 W. 43 St., 221-9152  
Town & Country, 9th Ave at 46th St., 307-1503  
Trix, 246 W. 48 St. (bet. Bdwy & 8th Ave), 664-8331  
The Works, 428 Columbus Ave (at 81st),  
799-7365

## EAST SIDE

Bogart's, 320 E. 59th St., 688-8534  
Brandy's Piano Bar, 235 E. 84th St., 650-1944  
G.H. Club, 353 E. 53rd St., 223-9752  
Johnny's Pub, 123 E. 47th St., 355-8714  
NY Confidential, 306 E 49 St., 308-8390  
Regent East, 204 E. 58th St., 355-9465  
Rounds, 303 E. 53rd St., 593-0807  
South Dakota, 405 3rd Ave., 684-8376  
Star Sapphire, 400 E. 59th St., 688-4710  
The Townhouse, 236 E. 58th St., 754-4649  
Twenty-Nine Palms, 129 Lexington Ave., 686-  
8299

## EAST VILLAGE

The Bar, 68 2nd Ave. (at 4th St.), 674-9714  
Boy Bar, 15 St. Mark's Pl., 674-7959  
The Pyramid, 101 Avenue A, 420-1590  
Tunnel Bar, 116 1st Ave (7th St.), 777-9232

## BROOKLYN (718)

After Five Plus, 5 Front St., 852-0139  
Spectrum, 802 64th St. (at 8th Ave), 745-9611  
Sweet Sensations, 6322 20th St., 435-2580

## QUEENS (718)

Breadstix, 113-24 Queens Blvd., Forest Hills,  
236-0300  
Hatfield's, 126-10 Queens Blvd., Kew Gardens,  
261-8484  
Hideaway, 87-36 Parsons Blvd., Jamaica, 657-4585  
Love Boat, 77-02 Broadway, Elmhurst, 429-8670

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Magic Touch, 73-13 37th Rd, Jackson Hgts,  
429-8605

### STATEN ISLAND

Sandcastle, 86 Mills Ave., (718) 447-9365  
**WESTCHESTER (914)**

Playroom, 590 Nepperhan Ave., Yonkers,  
965-6900

Stutz, 202 Westchester Ave, White Plains,  
761-3100

### LONG ISLAND—NASSAU (516)

Bedrock, 121 Woodfield Rd., West Hempstead,  
486-9516

Blanche, 47-2 Boundary Ave., Farmingdale,  
694-6906

Grand Central, 210 Merrick Rd, Rockville Centre,  
536-4800

Millennium, 1770 NY Ave, Huntington, 351-1402

Pal Joey's, 2457 Jerusalem Ave., North Bellmore,  
785-9301

Silver Lining, 175 Cherry Lane, New Hyde Park,  
354-9641

### LONG ISLAND—SUFFOLK (516)

419, 419 North Highway (Rt. 27), Southampton,  
283-5001

Bunkhouse, 192 N. Main St. Sayville, 567-2865

Cherry's, Bayview Walk, Cherry Grove, Fl, 597-  
6620

Club Swamp Disco/Annex Restaurant, Montauk  
Hwy, Wainscott, 537-3332

Ice Palace, Cherry Grove Beach Club, Fl, 597-  
6600

Kiss, 161 Farmardie Dr., Lake Ronkonkoma, 467-9273

Club 608, 608 Sunrise Hwy., W. Babylon., 661-9580

Starz, 836 Grand Boulevard, Deer Park, 242-3857

Thunders, 894 W. Jericho Tpke., Smithtown, 864-1410

### NEW JERSEY (201)

Charlie's West, 536 Main St., E. Orange, 678-5002

Feather's, 77 Kinderkamack Rd., River Edge,  
342-6410

Friendly's Bar, 6310 Park Ave., West New York,  
854-9895

Excalibur, 10th & Jefferson, Hoboken, NJ,  
795-1161

Nite Lite, 509 22nd St., Union City, 863-9515



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# CASSIERS

All OutWeek classifieds must be prepaid by check, money order, Visa or MasterCard. The deadline for placing ads is noon on Monday, one week prior to publication. Classified rates, display classified rates and order form can be found on Page 93.

## ACCOUNTING

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## ANNOUNCEMENTS

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LATEST BIOMEDICAL RESEARCH INTO  
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AND NEW ATTEMPTS TO "CURE" IT

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7:30 pm

Community Center  
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## CLUBS

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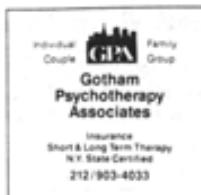
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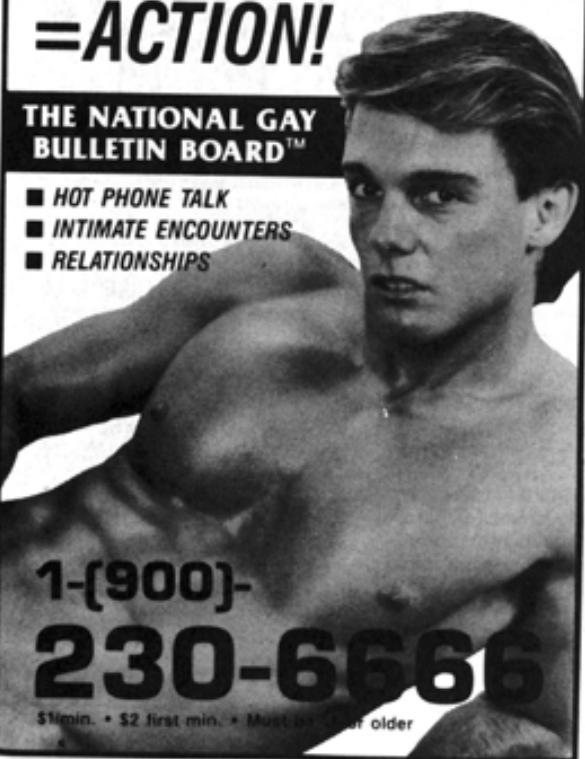
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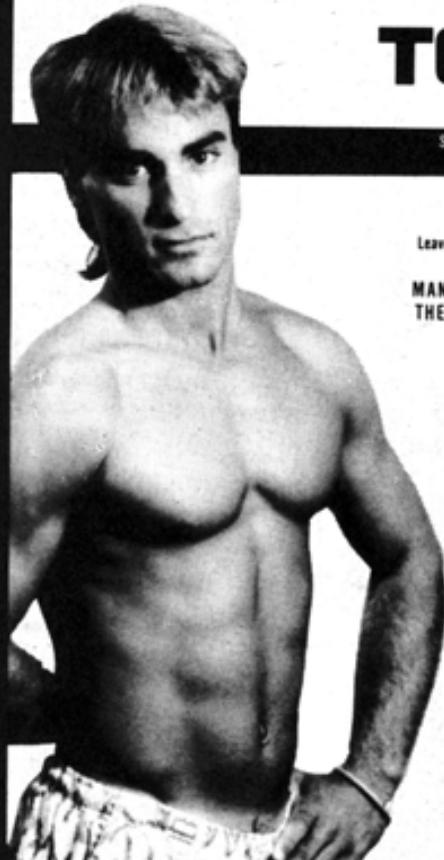


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### NUDE J/O \$50

Sensual body contact and healthy sex with hot, friendly, good-looking guy. Outcalls \$80 (212) 242-7054 KYLE

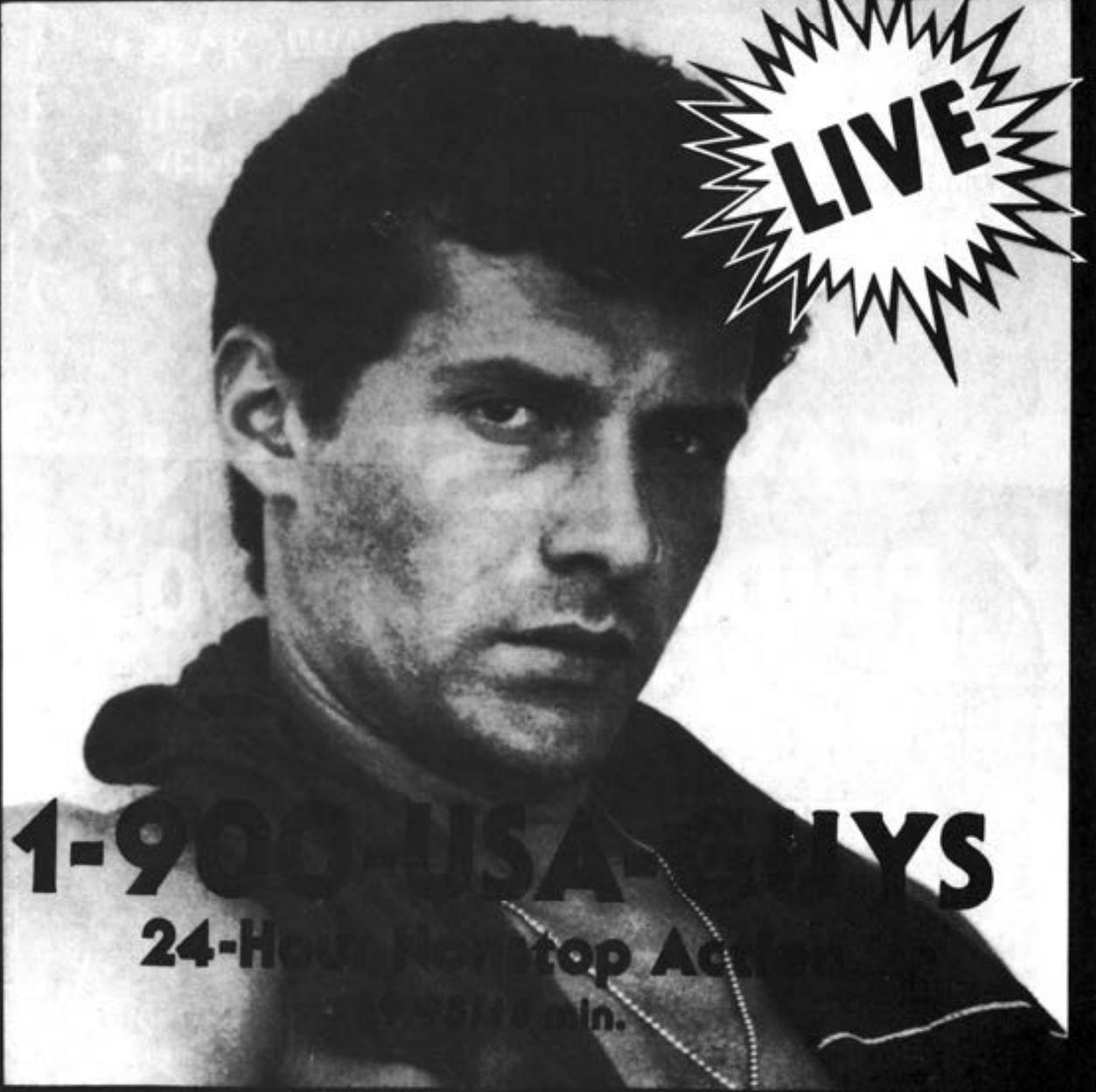
### MARK

HOT STUD-19 Y.O. STUD-ATHLETIC, SEXY, VERY HOT, SOME VERSATILE W/BIG TOOL FINGERS, F/TOP, 6'2", 30 YEARS OLD. VERY FRIENDLY. (212) 721-3810.

### BOY NEXT DOOR

Companionship and more from tall, handsome attractive masculine bottom. Open and affectionate. 21. F/R/G/R. Discreet and safe. MIKE (212) 239-7345.

# HOT SEXY GUYS ONE ON ONE



LIVE

1-900-654-GAYS

24-Hour Hotline Stop Action

In.

NEW! DIRECT CONNECTION. NO CALL BACKS.

1-900-654-GAYS

\$1 A MINUTE  
\$14.95/15 MINUTES

● Urvashi Vaid ● Joe Steffan ● Funny Gay Males ● Craig Lucas ● Norman René ● Closer Than Ever

● Surprise Guests ● Community Speakers ● Razor Sharp ● Derek Hodel ● Denice O'Hara ● Barbara Belkin

● Betty ● Lesbia & Gay Big Apple Corps ● Cathy Curtis ● Paula L. Ettingerbrick ● Founders of Lesbian Heritage Archives

● HOT 97 FM Dance Acts ● Yoshi Reagon ● One Caribbean & Ivan Larsen ● Sara Cytron

# OUR VOICES Family Friends Lovers

# GAY LESBIAN PRIDE RALLY '90

## UNION SQUARE PARK SATURDAY JUNE 23 2-6PM



GAY & LESBIAN PRIDE WEEKEND CONTINUES ON SUNDAY, JUNE 24  
The 21st Annual Gay & Lesbian Pride March steps off at 12:30PM  
from Columbus Circle

Dance & on the Christopher Street Pier 4-10:30PM  
▼ Fireworks at 10:30PM ▼

Co-sponsored by Heritage of Pride & The Lesbian & Gay Community Services Center

Heritage of Pride, Inc. Organizers of NYC's Gay & Lesbian Pride Weekend

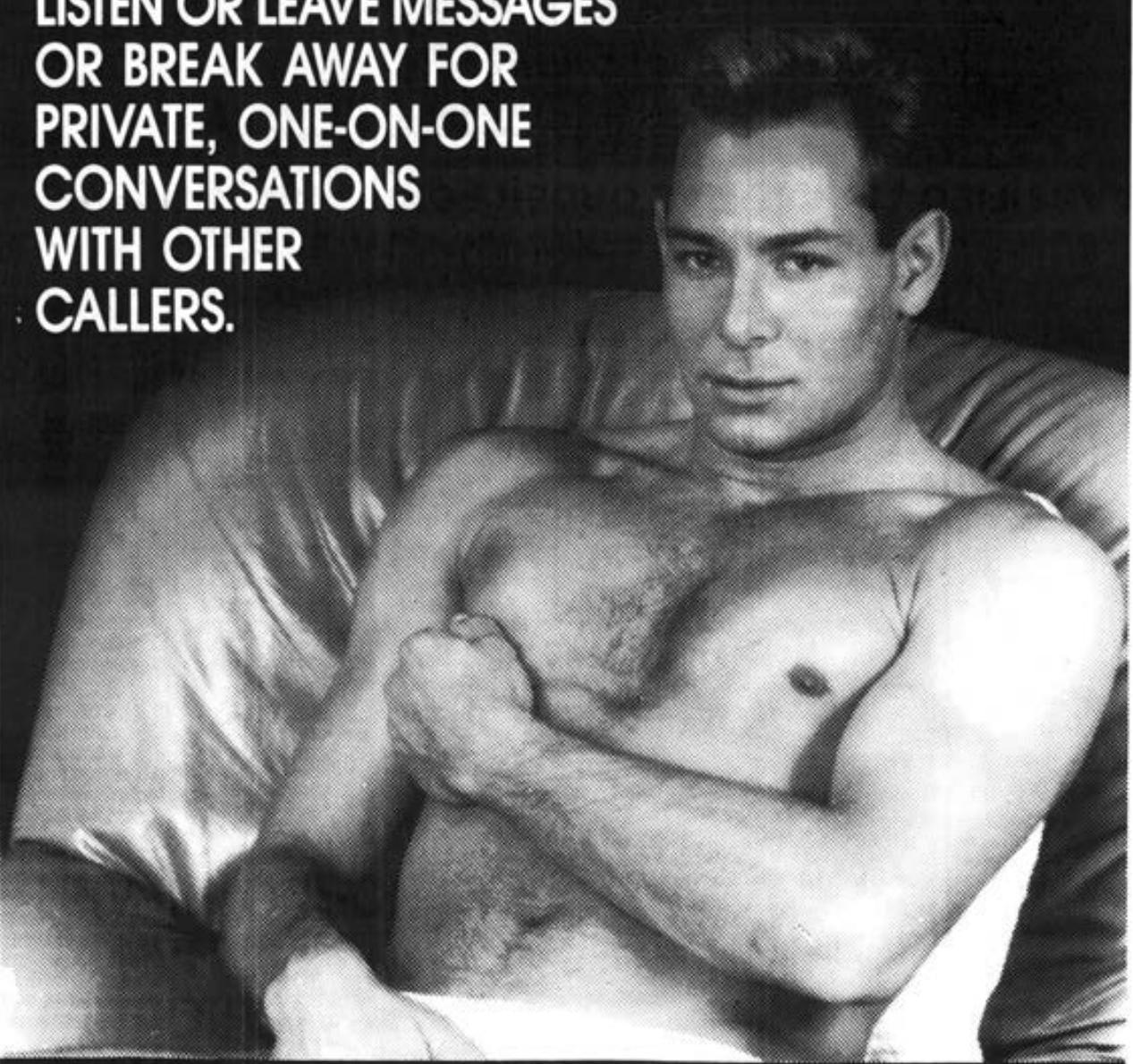


Produced courtesy of

● Ruby Dee ● Ossie Davis ● Everett Quinton ● Kate Clinton ● Lavender Light ● Charles Busch

# NATIONAL GAY MEETING PLACE

LISTEN OR LEAVE MESSAGES  
OR BREAK AWAY FOR  
PRIVATE, ONE-ON-ONE  
CONVERSATIONS  
WITH OTHER  
CALLERS.



# 1-900-226-MEET

ADULTS ONLY    99¢ PER MIN.

# PERSONALS

## WOMEN'S PERSONALS

### CALLING ALL EXHIBITIONISTS!!!

2 lezzie voyeurs seek lesbian or gay male couples to get us off. We're into anything from sweet, passionate love-making to a hard-driving fuck. Show us how you and your lover grind! Letter to FDR Station, PO Box 6660, NYC NY 10022.

### WOMAN, 49, LOOKING FOR WOMEN

35-60 for meeting of minds and bodies, if the chemistry works. My interests are intellectual, aesthetic, practical, sexual, and spiritual. So if you're looking to expand your circle, and feel we'd have something to share, please write

me—Box 2088, St Yvesant Station, New York, NY 10009.

**HOT SM FEMME**  
26, experienced submissive seeks romantic, single dominant. Exploring SM fantasies—mine & yours—can be the height of passion! Switchable is fine. Butches especially welcome to reply. Long-term relationship hoped for. POB 400454 Brkln 11240-0454.

**GWF, 40, PROF, FEMME**  
easygoing, seeks playmate/lover to enjoy theater, romantic dinners, movies + whatever else turns us on. You S/B Femme, bet. 25-50, prof, mature, non-smoker, honest & sincere, not into

bar scene or games. Photo if possible. Outweek Box 2535

**I NEED TO GET OUT MORE**  
safe fun, movies, scuba-diving—  
**LET'S PLAY!**  
Light-hearted, warm intellect seeks friends and/or others for Brooklyn playtime. Photo/phone/letter. Outweek Box 2523

### DO THESE PERSONALS WORK?

**Sober GWF**  
24, 5'3", 125#, high-energy, love to really let go on the dance floor (I have some of my most intense orgasms there) seeking another woman who loves being in her body. I'm telling it like it is. Why don't you... Outweek Box 2522

### VERY CUTE GWF WANTS MORE DATES

that was DATES - not relationships. I am 5'6" 125# hair in the growth stage and CUTE CUTE CUTE! Enough about me...YOU YOU YOU... uninhibited, any color, any size, we'll have a great time exploring each other. Send a photo and letter that show your truly interesting character. Outweek Box 2520

### ONCE UPON A TIME

an attractive 27yr old black woman awoke to discover herself a lesbian. Immediately, while laying in bed she threw a party for herself. Believe it or not, the celebration continues. Want to

come? RSVP with photo. Outweek Box 1939

**COMING THIS SUMMER**  
Lesbian nude sunbathing rotating rooftop potluck barbecue parties with a slew of hot babes. Don't miss out! Sign up now! phone/photo/ideas please. Outweek Box 2405

### SEX KITTEN FROM HELL

searching for my tigress. Young, strong, wicked and hot, 5'4", 125#, deep dark eyes, dark brown fur and retractable claws. Tell me where you want to be scratched, show me where you want to be bitten... I'll make your back arch and your hair stand on end. No scratch-posts please. Photo a must. Outweek Box 2336

### LET'S HAVE FRIENDLY SEX!!!

Reserved and quiet in public—ferocious in bed. Open lesbian, 5'6", 120#, short brown hair, spectacled brown eyes and a mischievous smile. Smartest kid in my kindergarten class...Now I'm doing the tea ching. What do you want to learn? Make sure you're fun, uninhibited and damn sexy. Photo/phone please. Until we meet. Outweek Box 2335.

## PERSONALS OF THE WEEK

### ONCE UPON A TIME

an attractive 27yr old black woman awoke to discover herself a lesbian. Immediately, while laying in bed she threw a party for herself. Believe it or not, the celebration continues. Want to come? RSVP with photo. Outweek Box 1939

### MY NAME IS STEVE.

I am in prison for selling drugs. I made a mistake that will take 7 years to correct. I would like to write to gay men and women. I am 28, br. hair/blue eyes, 6'1" 195 lbs. I am a sincere and sensitive person who needs friends now. If you would like to, please write me at: Outweek Box 2656

# MEN'S PERSONALS

**CHILL, DUDE.**  
Put your feet up.  
Have a beer. I'm  
looking for a big,  
relaxed, blk., latin  
or Italian guy for  
summer fun. I'm a  
music junkie—all  
types—who lives  
for movies, books,  
travel, biking, and  
greasy food. 5'10",  
165, GBM, nice to  
look at, sort of  
sloppy. PO  
Box 2064,  
Styvesant Sta.,  
NYC 10009.

**SEEKING LOVER**  
Middle aged  
handsome male  
with high position  
seeks good  
looking male lover  
which is willing and  
able to travel at my  
expense. Must  
love partying and  
night life. Send  
letter and photo-  
graph to: Richard  
McClain 2707  
North Loop West  
#900, Houston TX  
77008.

**BUDGY AND  
LOVER WANTED**  
GWM, 28, 5'10"  
185# br;br cute cln  
shvn vers. easy  
going, sense of  
humor. Enjoy  
beach, movies,  
camping, long  
walks and  
weekends away.  
I'm looking for  
friend and lover. I  
feel it's time to  
marry, do you?  
Smoking, LT drugs  
OK. PH/PH and  
letter. Mike P.O.  
Box 585, NYC  
10268.

**BLACKS/LATINS/  
WHITES**  
GWM, 39, 5'7",  
165, a bit overwt,  
has a lot to offer:  
intelligence,  
character,

spirituality, good  
ass & head. You:  
clean, friendly,  
20's to 40's; a nice  
dick is always a  
plus. 718-482-  
0755.

**HOT BOTTOM**  
Wm, 53, tall, slim,  
good-shape HIV+  
healthy seeks SS  
topmen needing  
service. Any age/  
race okay if into  
buttplay, tits, or  
punishment, foto.  
Upper West  
Side—P.O. Box  
272 NY, NY  
10024-0272.

**MUTUALLY  
BINDING**  
Me: 31, 5'7", 170#  
br;br avg lkng into  
rope/gags/(breath  
ctrl?) w/min exp.  
You 25-35  
adventurous  
imaginative into  
tying &/or being  
tied. No drugs/  
alcohol. Safe ph/  
(photo?)/ltr to  
Outweek Box 2666

**AGGRESSIVE  
TOP SEEKS**  
counterpart GWM,  
50, 5'7", SP hair,  
husky seeks man  
30/55: to share my  
warmth, my joy,  
my sorrow. Pick up  
your pen be my  
tomorrow. No  
drugs/game  
players. Be  
sincere. Note and  
photo please.  
Outweek Box 2665

**I AM YOUR BOY/  
SLAVE**  
Boyish 29 yr old  
WM will serve as  
your slave  
prisoner. I am  
made to pose, lick  
your feet, be  
beaten and fucked  
(safe) by older  
men (only) 43+. I  
look good. Your

looks unimportant.  
Reply w/phone no.  
P.O. Box 6259,  
Grand Central  
Station, NYC  
10163.

**GYPSY**  
Night of May 16th,  
Mezzanine Row N,  
Seat 6. You were  
there with your  
mother. We  
wanted to talk  
during intermis-  
sion, but didn't.  
Drop me a note.  
Box 6537, Grand  
Central Station,  
NYC 10163-6022.

**GM, 34, SEEKS  
GM OR GF**  
interested in going  
to plays and  
classical concerts  
once or twice a  
week. Please send  
note describing  
interests to:  
Outweek Box 2662

**COMPANERO**  
GWM, Ital., 39,  
seeks hndsm  
Hispanic man who  
wants to share  
intimacy, 25-40;  
with sim interests  
and some disim  
ones; in therapy or  
in some form of  
recovery/active in I  
& g community/  
educated a +; for  
companionship &/  
or committed  
relationship. Prefer  
nonsmoker. I'm

youthful, 5'6",  
138lbs., blk hr, br  
eyes, masc,  
hndsm, bus-prof,  
grad-studt,  
serious, fun-loving,  
childlike at times,  
spiritual, active in  
l&g com; like  
talking/sharing  
emotions, personal  
growth, music,  
movies, dinners,  
gym, yoga, nature,  
dr wrld culture,  
long sessions of  
hot, creative, in-  
vigorating,  
cathartic, affection-  
ate, safe sex.  
Exploring sex &  
love frontiers.  
Send pix.  
Outweek Box 2660

**MY NAME IS  
STEVE.**  
I am in prison for  
selling drugs.  
I made a mistake  
that will take 7  
years to correct. I  
would like to write  
to gay men and  
women. I am 28,  
br. hair/blue eyes,  
6'1" 195 lbs. I am  
a sincere and  
sensitive person  
who needs friends  
now. If you would  
like to, please write  
me at:  
Outweek Box 2656

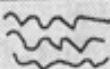
**COULD IT BE  
YOU?**  
Seeking a great  
guy; funny yet

sincere, romantic  
and adventurous,  
attractive but not  
too handsome.  
Knows Mr. Right is  
out there, just can't  
find him. Could it  
be me? GWM 33  
bl/bl 6'2" 200 lb  
nsmkng prof. likes  
candlelight,  
firelight, light of  
your smile. Take a  
chance. PH/PH.  
Outweek Box 2649

**BIG UNCUT  
HARDON**  
that you can't get  
rid of, buddy? Spit.  
Outweek Box 2655

**YOUTHFUL &  
OPENMINDED??**  
GPRM 23, honest,  
intelligent, very  
good looking w/  
athletic build seeks  
secure, open-  
minded & some-  
what Romantic  
lover willing to  
share his home  
perhaps in time.  
Reply to P.O. Box  
1637, NY NY  
10185.

**MONOGAMOUS  
LOVING BLACK  
MAN SOUGHT BY**  
WM, 40, 6'2",  
168#, black hair  
and blue eyes for  
life companion.  
You are not just  
coming out of a  
relationship or are  
sort of seeing



OutWeek Box \_\_\_\_\_  
159 West 25th Street  
7th Floor  
New York, NY 10001

# PERSONALS

# PERSONAL SERVICES

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someone. You are totally free to begin a life companion relationship. You are 20's to 40, 5'7" to 5'11" and slender but not thin. Your body and face are virtually hairless and almost silky smooth. You LOVE to suck, you are extremely affectionate, you love to get fucked, and you love to kiss. Please call (212) 549-8437 between 9 p.m. and midnight.

HANDSOME HIV+  
GWM 42  
prof. enjoys  
workouts, quiet  
music, tennis,  
travel & good  
friends. Member  
TWA Weekenders  
Club! If you're  
under 40 & share  
these interests,  
let's meet. Please  
send photo P.O.

Box 325 New  
York, NY 10113.

### COCK CONTEST ENTER

Do you have a big  
cock—prove it.  
Gay pair will judge  
all on a personal  
basis. Winners will  
receive a fun filled  
evening. Taste &  
touch a factor—  
send photo to Box  
697 BC Midwood,  
NY 11230.

BLACK/WHITE  
GAY COUPLE  
late 20's would like  
to meet a GBM 20-  
35 for friendship  
and possible  
sexual relation-  
ship—send letter  
and photo to  
Special K, P.O.  
Box 697 Midwood,  
NY 11230!!!! A  
sense of humor a  
must!

HOT SPANKING  
GIVEN  
on bare bottom

## DIRECTORY NEW YORK'S HOTTEST PARTYLINES

ONLY

10¢

a minute • 20¢ first

**550-TOOL** New York's #1 Safe Sex Line

**550-STUD** Brooklyn/Queens Party Line

**550-6666** Hispanic Group Line

**550-HUNK** Gay One on One

**550-JOJO** One on One Bisexual  
Very Busy 24 Hours!

**550-9999** Chicks with Dicks

ONLY

15¢

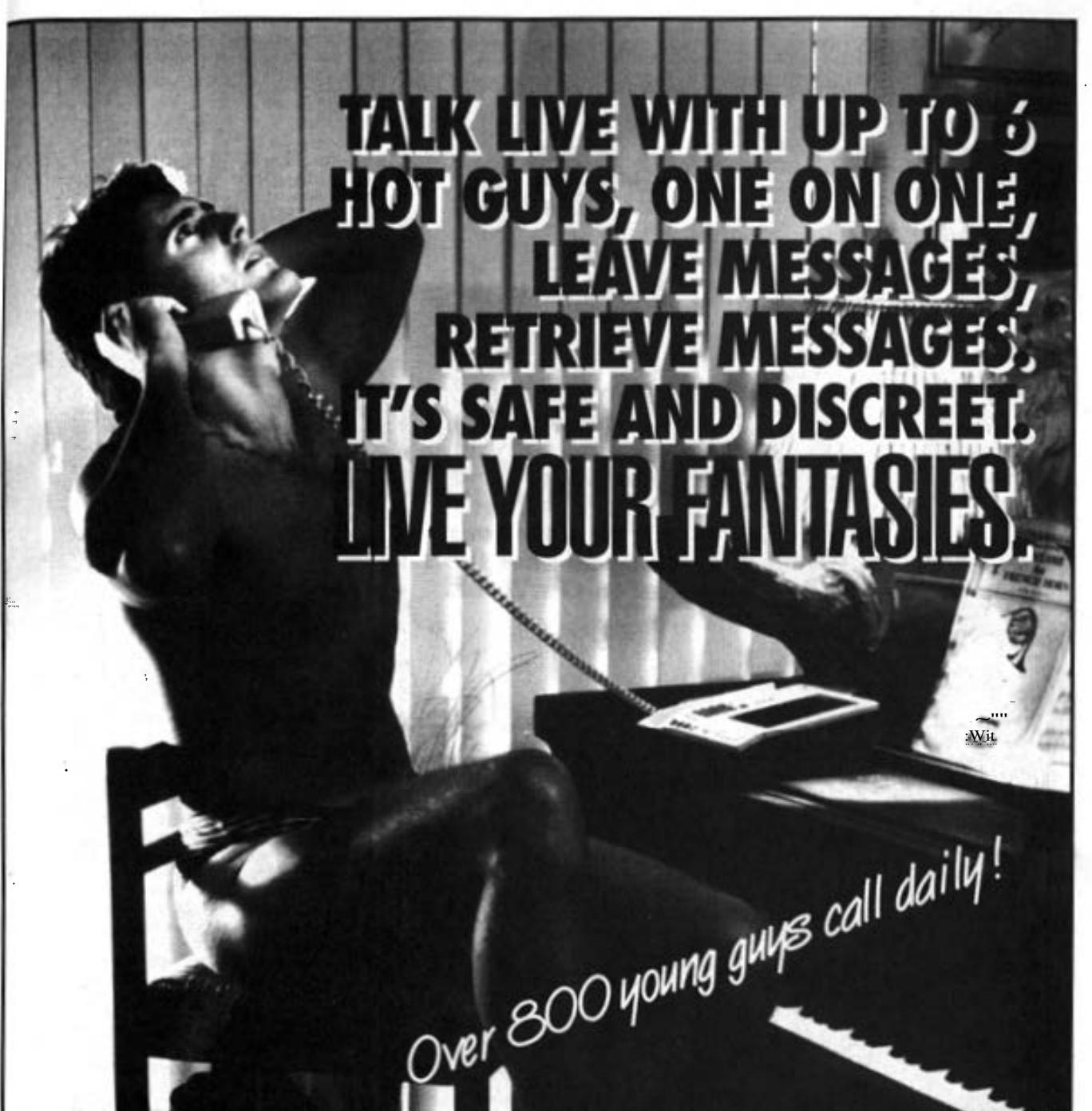
a minute • 40¢ first

**550-HARD** Gay Hardcore

**550-BODY** Body Builders

**550-8888** Bisexual Group





**TALK LIVE WITH UP TO 6  
HOT GUYS, ONE ON ONE,  
LEAVE MESSAGES,  
RETRIEVE MESSAGES.  
IT'S SAFE AND DISCREET.  
LIVE YOUR FANTASIES.**

*Over 800 young guys call daily!*

**GUYS ARE WAITING FOR YOUR CALL**

**1-800-PRO-MALE**



**1-800-776-6253**  
1 - 8 0 0 - P R O - M A L E



Only \$1.10 per min.—billed discreetly to your VISA or MasterCard on 800-TeleNet-6253 • callers must be 18 yrs. or older

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**1-900-963-2582**

SPECIAL FEATURE  
Models • Masseurs • Escorts

\$1.50 first minute and .99 each additional minute.  
Must be 18 years of age or older.

**1-900-963-2582**

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depend on your  
support -- and  
they're just  
itching to hear  
that you saw their  
ad in OutWeek.**

over the knee of  
handsome GWM  
6'3" 195lbs. with  
strong arms &  
muscular legs 35  
will use hand  
hairbrush wooden/  
leather paddles—  
whatever you need  
to get your ass red  
hot and squirming.  
Also top for your  
bottom onto your  
ass. Answer this  
ad and only your  
butt will be sorry!  
P.O. Box 1467 Old  
Chelsea Station,  
NYC 10011.

GWM, HAND-  
SOME, HEALTHY  
masculine, HIV+,  
young 47, 5'11",  
170, stache, hairy,  
natural body. I'm  
intelligent, finan.  
secure prof. and  
very affectionate.  
Seek attractive,  
politically-  
aware, mellow  
man 30+ for  
mature, supportive  
relationship.  
Photo, letter,  
phone# to:  
Outweek Box 2626

EXECUTIVE  
GLADIATORS  
Chubby GWM, 39,  
5'5", 200, hry  
chest, cln.shv., w/c  
seeks well-built,  
masculine guys  
under 45, who  
want to act out  
wrestling/combat  
fantasies with a  
guy my size, SS,  
no "real" fighting,  
but willing to try  
any fight scenario  
you/we can  
devise pro-st  
yle, office-type  
brawls, cowboy,  
gladiators, etc.  
Midtown, day/  
night. PH/PH to JJ,  
Box 112, EXECU-  
TIVE SUITE, 330  
West 42nd St.,  
NYC 10036-6902.  
Man to man.

GWM 26 HIV+  
HEALTHY STATS  
6'190# 'stache BK  
hair feeling human  
being. Loves  
theatre laughing  
irony food silliness  
seeks relationship  
bound man to 40  
who can deal with  
the reality of life  
and still have fun.  
Write w/photo (if  
poss.)  
Outweek Box 2621

HOT BOTTOM  
seeks aggressive  
top. 27 y/o student  
and  
activist, v hand-  
some, 5'10", 150#  
br;br likes good  
music, good food,  
good sex. Very  
good looks a must.  
POB 1010  
Manhattanville,  
Sta. NYC 10027.

WEEKDAY BB  
BUDDY  
Musc, vry hand-  
some, vry phys M,  
Br/Br, BB, 5'10",  
175, HIV-, hairy  
chest, seeks  
serious BB, HIV-,  
to 6'2", for hot time  
of your life. Def  
hairy chest a +. Yr  
boddy ph gets

5'11" 190 Blond  
Blue husky & cute,  
young looking/  
acting, sincere,  
down to earth very  
romantic top likes  
travel dining  
movies quiet eves  
at home & esp.  
cuddling & being  
together. Very  
relationship  
oriented & not into  
bars or one  
nighters. H  
IV-. You are  
younger (20's to  
32), mature, slim,  
attractive bottom.  
Willing to work at  
the right relation-  
ship (so am I). I'm  
real if you are too.  
Please take a  
chance—send  
letter, and/or PH  
(photo opt) to 2170  
Broadway, Suite  
2224, NY, NY  
10024. Let's  
talk.

# LOCKERS

**FIND OUT  
WHO'S AT THE  
OTHER END...**

**IT'S MORE OF THE  
MEN YOU'VE BEEN  
LOOKING FOR AND  
THEY'RE JUST A  
PHONE CALL AWAY!**

**1-900-456-7890**

.95 PER MINUTE  
CALLERS MUST BE 18 YEARS OR OLDER

QUALITY—NOT  
QUANTITY  
GWM Exec 41

***"It's kinda like the  
Tool line was created  
for us..."***



***...IT WAS!***  
**550·TOOL**  
8 6 6 5

**GAY OWNED AND OPERATED. CONNECTING OVER 44,000 MEN DAILY.  
STILL ONLY 10¢ A MINUTE 20¢ FIRST MINUTE. ADULTS ONLY.**

**MAN-TO-MAN  
CONTACTS**

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ADS ARRANGED BY  
AREA CODE**

RECORD YOUR OWN AD AND  
OPEN UP A PRIVATE VOICEMAIL  
BOX INSTANTLY!

**LISTEN TO LOCAL ADS  
IN YOUR AREA**

MEET MEN IN YOUR AREA NOW!  
RECEIVE MESSAGES IN YOUR OWN  
PRIVATE VOICEMAIL BOX TONIGHT!

YOU DIAL IN  
YOUR AREA CODE,  
YOU GET ADS  
FROM MEN IN  
YOUR LOCAL AREA —  
NOT FROM ACROSS  
THE COUNTRY.

**MEN FOR MEN**  
**1 (900) 234-3500**

ADULTS  
ONLY

\$2.00 1ST MIN.  
\$1.00 EA.  
ADD'L MIN.



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PLAINFIELD, NJ 07060

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(201) 756-0601 in New Jersey



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mine. Box 306,  
Bklyn 11217.

GWM, 21,  
BLOND, ACT-  
UPY

guy, art student/  
arts involved sks  
E. Village counter-  
part for summer of  
love + soul-mating  
Nirvana-seeking!  
Box 402—SUNY,  
Purchase, NY  
10577-1400. Let's  
harmonically  
converge, boy!

13 BUTTON  
NAVY BLUES

If the look and feel  
of the above turn  
you on, maybe we  
should get  
together. Actually,  
I can get off on  
almost anything  
wool—from socks  
to sweaters. I also  
like new sweats.  
I'm early 40's, over  
6' and medium  
build. Available  
days and some  
evenings.  
Outweek Box 2601

GWM, 40, 185#,  
BR/BR

and as sane as  
anyone else in  
NYC in the 90's.  
Told I'm goodlook-  
ing but sometimes  
have a hard time  
believing it.  
Politically con-  
scious social  
worker, bookish,  
funny and just a  
little bit naughty.  
Have had long  
term relationships  
in the past and  
after sev-  
eral years without  
looking for that  
kind of connection  
again. You should  
be around 30-45,  
aware, smart,  
reasonably  
attractive in face  
and body with a  
sense of humor,  
please. Letter and  
photo gets mine.  
Outweek Box 2597

GWM, 53, 6'2",  
195 LBS,  
wants to meet  
white and Hispanic  
males under 30 for  
friendship. I enjoy  
movies, theater,  
antiques, enter-  
taining and just  
having a good  
time. Send photo  
and phone

EAGER TO  
SERVE

Historical top now



**WHERE THE  
GUYS ARE!**

**CALL  
NOW!**

**1-900-999-3131**  
**1-900-999-4400**

\*95¢ PER MINUTE • \$2.00 THE 1st MINUTE

\*YOU MUST BE 18 OR OLDER.

\*PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

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## Safer Sex Guidelines

- 1. USE A CONDOM WHEN FUCKING.** Avoid oil-based lubricants such as baby oil, Vaseline, Crisco etc., as they can cause condoms to break. Instead use water-based lubes like KY. The older a condom, the less reliable, so find condoms whose manufacturers' dates are less than three months old.
- 2. USE A CONDOM DURING ORAL SEX.** If you don't, avoid placing the head of your partner's cock in your mouth. HIV-infected cum or precum can enter your bloodstream through cuts, tears or ulcers in your mouth.
- 3. USE DENTAL DAMS DURING ORAL-VAGINAL SEX.** HIV is present in some amounts in vaginal secretions, urine, menstrual blood, and infection-related vaginal discharge.
- 4. NEVER SHARE WORKS.** This includes needles, syringes, droppers, spoons, cottons or cookers. If you must reuse works, clean them after each use with bleach, or in an emergency with rubbing alcohol or vodka, by drawing the solution into the needle three times and then drawing clean water into the needle three times.
- 5. AVOID FISTING, RIMMING, OR SHARING UNCLEANED SEX TOYS.**
- 6. AVOID POPPERS.**
- 7. AVOID EXCESSIVE ALCOHOL OR DRUG USE.** Many people are unable to maintain safer sex practices after getting high.
- 8. DON'T HESITATE TO:** Fuck with a condom, have oral sex with a condom. Play with, but don't share, clean sex toys, vibrators and dildos. Enjoy massage, hugging, masturbation (alone, with a partner or in a group), and role-playing.

**Remember, sex is good, and gay sex is great. Don't avoid sex, just avoid the virus. Learn to eroticize safer sex and you can protect others, remain safe and have fun.**

**THE BROOKLYN QUEENS  
GAY PARTY LINE  
550-STUD**

9 minutes \$1.00 Adults only.

number.  
Outweek Box 2577

### NEW TO ALBANY AREA

Bl/W/M, body-builder, 5'8", 195, masculine, muscular, straight-acting/looking. Would like to meet other masculine, athletic men in the Albany area to show me around. Am one-of-a-kind. Photo/phone a must to POB 2532 Albany, NY 12220-0532.

### READY AND WILLING

WM, 46, 6ft, 190, HIV+, healthy, horny, visit NYC often. Sks well hung SS Topmen to pal around with and service as you like. Age/race/etc unimportant if hung/horny/dominant. Can travel or entertain. PO Box 847 Provincetown, MA 02657.

### ETHNIC CHASERS

Chubby GWM, babyfaced 39, 5'5", 200. Cln. shv. hry. chst. u/c offers SAFE sweaty times 2 well-built, masc. chasers, Midtown, day/night. TJ, Box 112, EXEC. SUITE, 330 w. 42nd, NYC NY 10036-6902. BB, Ethnic (Asians & Middle-Easterns are hot!), and fantasy wrestlers a+. Photo PIs.

### A BALANCED GUY...

...MOMA, Joyce Theater, films, Met opera...Mars, Quick, Sound Factory...gym, no drugs/alcohol...career, goals, P/T PH.D student...very attractive, fun, easy-going, no

bullshit: GM, So. Americ, 31, 5'7", 140. Sks similar 28-38 WM for fun, friendship, and? Box 6097, FDR STA, NYC 10150. No loners, snobs, or closet cases!

### ASSPLAY HOT TOP

GWM 45 170LBS HIV Neg in great shape you GWM 25-45 into safe assplay FF enemas getting fucked with condoms must be un inhibited virility preferred no fats or fms. Photo not necessary but apprec. Reply AF GPO Box 7652 NYC 10116.

### CHUNKY HARD AND CUTE

GWM, 28, BL, 6', 225, receding hair, bit of a gut, masc, preppy but funky, silly, passion for theatre, film, looking for GWM, secure, 26-36, healthy, masc, quirky sense of humor. No Ballerinas or Momma's Boys. Send ph/ph to Outweek Box 2561

### YOUNG DAD WANTS SON

Handsome healthy Daddy 30's B/M wants willing son SS only! No phone sex. You must be over 21 single and stable. Write now! PH/PH All ser. rep. ans. P. O. Box 314, New York, NY 10009.

### 25 YO ENGLISH HUNK

looking for young Puerto Rican boys who can quench my thirst. Photo and phone a must. Outweek Box 2549

### TOM CRUISE CLONE

Let's get into some

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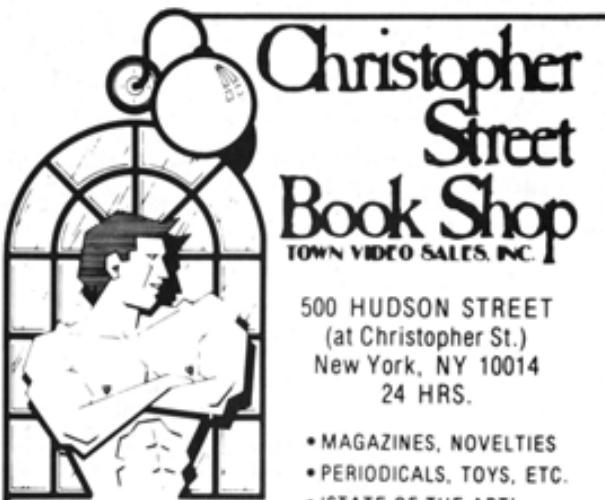
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(at Christopher St.)

New York, NY 10014

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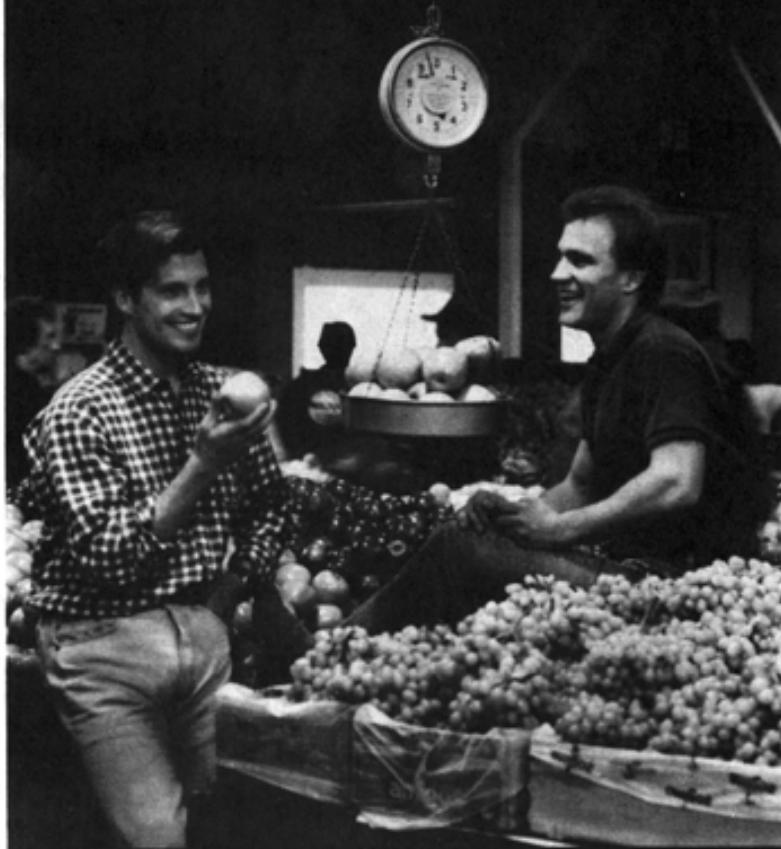
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risky business while we're losin' it in my room painted the color of money. I'll give you endless love that's legend-ary. Whether you were born on the fourth of July or the Fifth of May, I'm sure you'll have all the right moves as you aim your top gun at me. Our passion taps all reservoirs in the nights of rain, man, or even in days of thunder.

Outweek Box 2542

### AMERICANS NEED NOT APPLY!

28 yo 6ft 170 bl/bl looking for eurotrash to fuck! Photo/phone required.

Outweek Box 2547

### GWM 38 5FT 6IN BR HAIR

Br eyes 130 lbs looking for GWM 18 thru 30. Fun loving warm theater music GMHC volunteer Act Up member Jack 718-729-5088.

NYU JOCKS or gymboys from Megafitness or Apple Gym can get great service from a butch little blond only 2 blocks away. Massage, mutual J/O or some of the best head in NYC. Ph/Ph to Box 478, 496 LaGuardia Pl., NY NY 10012.

### GWM SEEKS BOYFRIEND

5'10", 145, br/bl, 38, goodlkng, nice body, pretty cock, HIV+ doing fine except I want a boyfriend—a sweet, wonderful, sexy, handsome GWM 28-38, w/br eyes, gd body, smooth chest, who

wants to snuggle with a wise & wonderful, creative & stylish, politically correct, downtown kind of guy ready for a relationship. I'm nonsmoker, like to cook, entertain, travel, summer at the beach & seek love, sex, romance & the pursuit of happiness with someone who can meet physical, emotional, and intellectual needs. I need some excitement, life is too short, it won't be boring. Game? Write/photo/phone gets mine.

Outweek Box 2528

### HOT & ROWDY ACTIVIST

New Yorker, 30, looking for men of all colors who like hot sweaty gay sex. I like hot men who like to shower after a roll on the mat. No clean queens, please. Write with photo/phone.

Outweek Box 2526

### GOOD LOOKING, 29 Y.O.

(looks 25) GWM, br. hair, blue eyes, 5'7", 150 lbs., smooth body, good shape, 30" waist, smart, fun, independent, safe. Seeks a pal to play with. Should be young (25-35), bright, independent, confident, and very playful. Send photo/phone # with letter.

Outweek Box 2521

BOY WANTS SEX GWM 21 (looks younger) 5'8" 125 tight te en body masc wants creative safe FUN sex w/young cute lean straight-looking boys esp w/beefy feet. Let's trade photo's &

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fantasies: J.C.  
Box 8007 543 W.  
43rd St., NYC  
10036.

SOMETIMES  
THERE'S  
TRUTH IN  
ADVERTISING  
Handsome, fit  
GWM, 41, HIV  
neg. I'm fun,  
bright, passionate,  
accomplished. Seeking  
similar guy for the  
long run. Phone (photo  
appreciated) to Box  
20141, NYC, 10  
028-9991.

DOM. MAN (25-  
60) SOUGHT  
Submissive,  
manly GWM, 59,  
seeks in-shape,  
dominant man  
(25-60) for S/S.  
No drug s, pot,  
boozers, hustlers.  
Easy apt. car

parking here. Write  
to Box LSA, 147  
W. 42 S.t., #603,  
NYC 10036. I love  
men wearing  
uniforms, business  
suits, and jeans.

OVER 6'2"?  
OVER 200#?  
Sexy GWM seeks  
big brawny guys  
with big imagination. Gym body  
NOT necessary. Cock size  
unimportant. Prefer handsome,  
handsome, hairy, versatile  
Ital. All others send  
foto. Me: Attr, 36,  
5'11", 190, br/hz,  
hot. P.O.N. 2520  
Times Sq. Sta.  
NYC 10108.

4 SKIN LOVER-  
QUEENS  
GWM 6' 175lbs  
yng 46 seeks w/c  
Latino or Euro-  
pean 18-40. Also

like Arab or S.Asi-  
an. Must be masc.  
I am cut restoring  
my 4skin. Write  
P.O. Box 647,  
Maspeth, NY 1  
1378 or call 718-  
424-1064. No JO  
calls.

GLORY HOLE  
SERVICE  
Hot, horsehung, no  
nonsense  
cocksucker. Goes  
down for other  
horse dick dudes.  
Experienced,  
muscular rootmilking  
deepthroat  
assured. Age,  
race, unimportant.  
Cock size is.  
Serious. DUKE.  
(212) 691-3601.

SWEATY HORNY  
JOCKS  
Do you want your  
big feet (size 11+)  
serviced by a hot  
WM, 33, 6'1", 185,

vry hdsms, masc,  
+wks out? Then  
call Ray, btwn  
8pm-12mid, at  
212-675-7352 to  
meet (no phone j/o),  
for exciting  
locker room  
scenes, explosive  
action, and more.

CHILL, DUDE.  
Put your feet up.  
Have a beer. I'm  
looking for a big,  
relaxed, blk., latin  
or Italian guy for  
summer fun. I'm a  
music junkie—all  
types—who lives  
for movies, books,  
travel, biking, and  
greasy food. 5'10",  
165, GBM, nice to  
look at, sort of  
sloppy. PO  
Box 2064,  
Styvesant Sta.,  
NYC 10009.

SEEKING LOVER  
Middle aged

handsome male  
with high position  
seeks good  
looking male lover  
which is willing and  
able to travel at my  
expense. Must  
love partying and  
night life. Send  
letter and photo-  
graph to: Richard  
McClain 2707  
North Loop West  
#900, Houston TX  
77008.

BUDDY AND  
LOVER WANTED  
GWM, 28, 5'10"  
185# br;br cute cln  
shvn vers. easy  
going, sense of  
humor. Enjoy  
beach, movies,  
camping, long  
walks and  
weekends away.  
I'm looking for  
friend and lover. I  
feel it's time to  
marry, do you?  
Smoking, LT drugs  
OK. PH/PH and  
letter. Mike P.O.  
. Box 585, NYC  
10268.

BLACKS/LATINS/  
WHITES  
GWM, 39, 5'7",  
165, a bit overwt,  
has a lot to offer:  
intelligence,  
character,  
spirituality, good  
ass & head. You:  
clean, friendly,  
20's to 40's; a nice  
dick is always a  
plus. 718-482-  
0755.

HOT BOTTOM  
Wm, 53, tall, slim,  
good-shape HIV+  
healthy seeks SS  
topmen needing  
service. Any age/  
race okay if into  
buttplay, tits, or  
punishment, foto.  
Upper West  
Side—P.O. Box  
272 NY, NY  
10024-0272.

MUTUALLY  
BINDING  
Me: 31, 5'7", 170#  
br;br avg lkng into  
rope/gags/(breath  
ctrl?) w/min exp.

You 25-35  
adventurous  
imaginative into  
tying &/or being  
tied. No drugs/  
alcohol. Safe ph/  
(photo?) ltr to  
Outweek Box 2666

#### AGGRESSIVE TOP SEEKS

counterpart GWM,  
50, 5'7", SP hair,  
husky seeks man  
30/55: to share my  
warmth, my joy,  
my sorrow. Pick up  
your pen be my  
tomorrow. No  
drugs/game  
players. Be  
sincere. Note and  
photo please.  
Outweek Box 2665

#### I AM YOUR BOY/SLAVE

Boyish 29 yr old  
WM will serve as  
your slave  
prisoner. I am  
made to pose, lick  
your feet, be  
beaten and fucked  
(safe) by older  
men (only) 43+. I  
look good. Your  
looks unimportant.  
Reply w/phone no.  
P.O. Box 6259,  
Grand Central  
Station, NYC  
10163.

#### COULD IT BE YOU?

Seeking a great  
guy; funny yet  
sincere, romantic  
and adventurous,  
attractive but not  
too handsome.  
Knows Mr. Right is  
out there, just can't  
find him. Could it  
be me? GWM 33  
bl/bl 6'2" 200 lb  
smoking prof. likes  
candlelight,  
firelight, light of  
your smile. Take a  
chance. PH/PH.  
Outweek Box 2649

#### BIG UNCUT HARDON

that you can't get  
rid of, buddy? Spit.  
Outweek Box 2655

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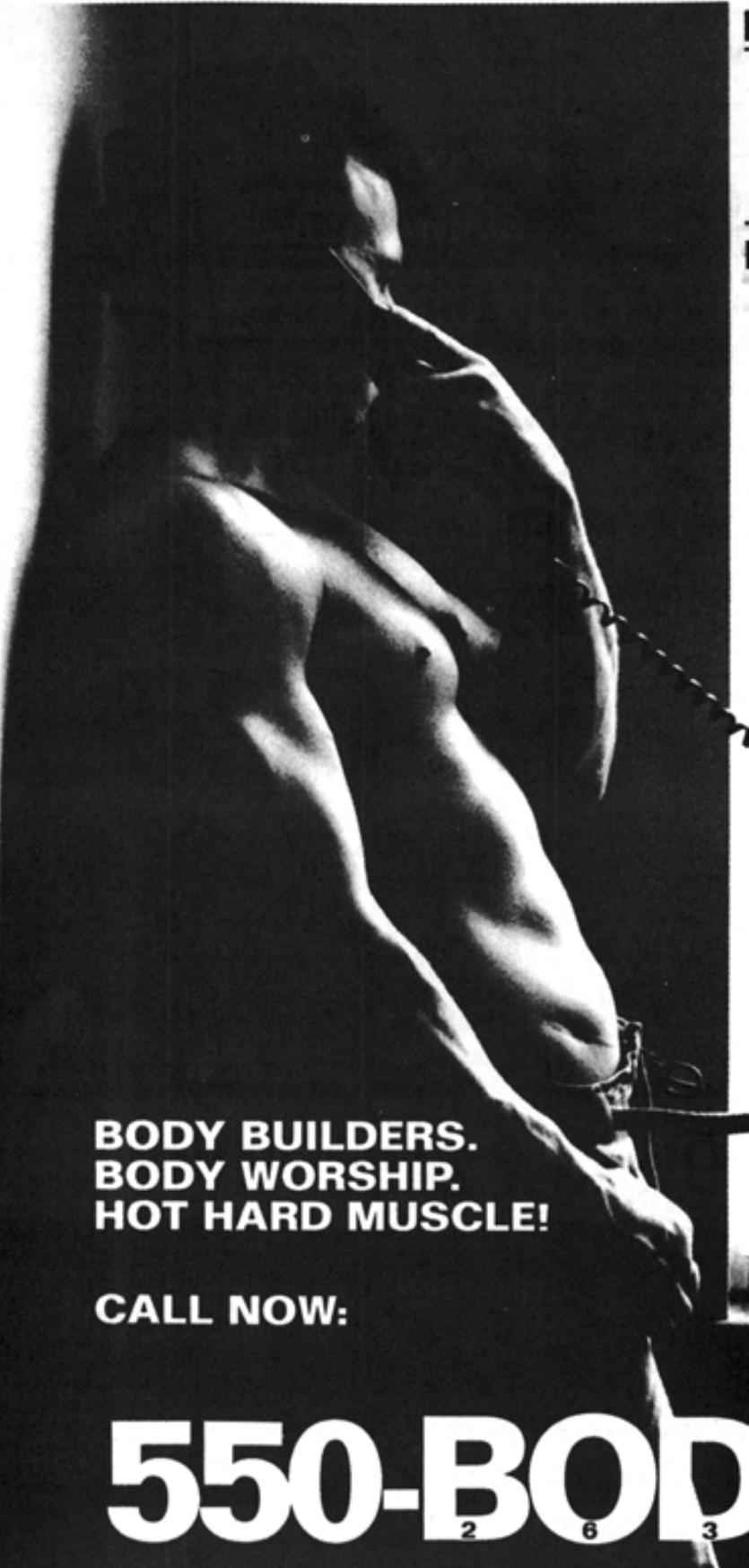
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**2**

**6**

**3**

**9**



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# 550 HARD



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D A G E.  
(212, 718, 516, 914)  
H B Dton T  
Skimg

rs Hardog

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(212, 718, 516, 914)  
H B Dton T  
Skimg

rs Hardog  
Masier  
Bart

The Ultimate in Ra  
In HardopRE Ultima  
HARDCORE

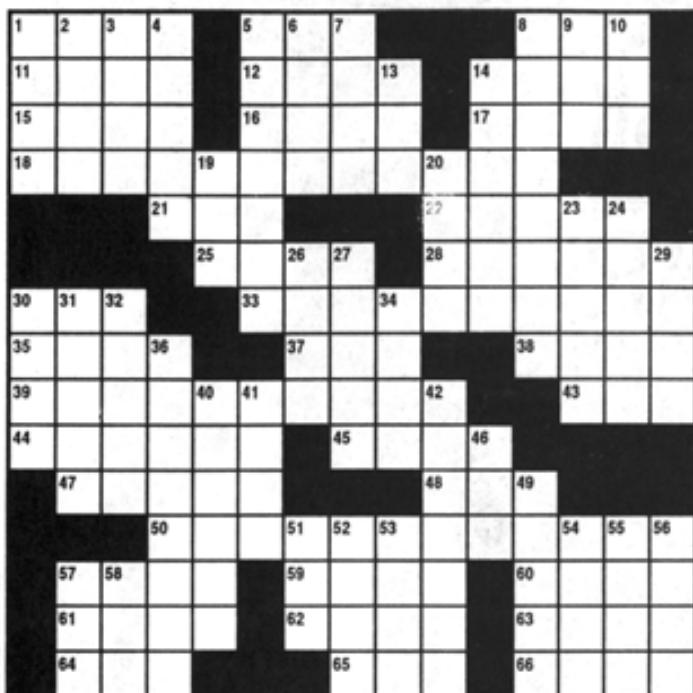
"Where thE TOmen  
WeRE THE TOmen ar  
15¢ per minute/15¢  
1st Minutte 40¢/15¢  
100% Gay OWNED/ope  
gay owned/operated  
CaLL .cALL

550HARD

# OUTWEEK CROSSWORD

by Greg Baysans

Edited by Gerard Mackey



1. Man or Capri
2. Author Levin
3. Coagulate
4. Author Ephron
5. Cicatrix
6. Apiece
7. Hockey score
8. Years and years
9. Gay Parade sight
10. *Le \_\_\_\_\_ soleil*
11. Baptism, et al.
12. Explosive letters
13. "\_\_\_\_ Sang for My Father"
14. Angelico
15. Annual women's publication
16. Depend (on)
17. Hosp. personnel
18. Rosebud is one
19. Magazine for lesbians
20. Broadway letters
21. *Resurrection* Symphony composer
22. Italian family of crossword fame
23. Danish island
24. Mr. Kringle
25. Sins
26. Passover feast
27. Scarlett's home
28. Inasmuch as
29. Decorate again
30. To's opposite
31. Of the kidney
32. Island greeting
33. Beseeches
34. December sights
35. Stitched anew
36. The Grimms, e.g.
37. Designer's device
38. Course for immigrants (abbr.)
39. *Jungle Book* character
40. *The \_\_\_\_\_ Seed*
41. Troubles
42. Four of an alphabetic fivesome
43. Alter course
44. Congers
45. Fr. town
46. Jefferson Davis was its pres.
47. Disencumber

SOLUTION IN NEXT WEEK'S OUTWEEK ON SALE MONDAY

## ACROSS

1. Man or Capri
5. *Arsenic and \_\_\_\_\_ Lace*
8. Author Levin
11. Coagulate
12. Author Ephron
14. Cicatrix
15. Apiece
16. Hockey score
17. Years and years
18. Gay Parade sight
21. *Le \_\_\_\_\_ soleil*
22. Baptism, et al.
25. Explosive letters
28. "\_\_\_\_ Sang for My Father"
30. \_\_\_\_\_ Angelico
33. Annual women's publication
35. Depend (on)
37. Hosp. personnel
38. Rosebud is one
39. Magazine for lesbians
43. Broadway letters
44. *Resurrection* Symphony composer
45. Italian family of crossword fame
47. Danish island

48. Curve
50. *Common Lives*, \_\_\_\_\_, women's publication
57. Boast
59. Actor Guinness
60. Assemble
61. Stop or exit, e.g.
62. Sixth-century date
63. Burroughs, to Ginsberg
64. Madison Ave. output
65. *La Fonda del \_\_\_\_\_*
66. In addition

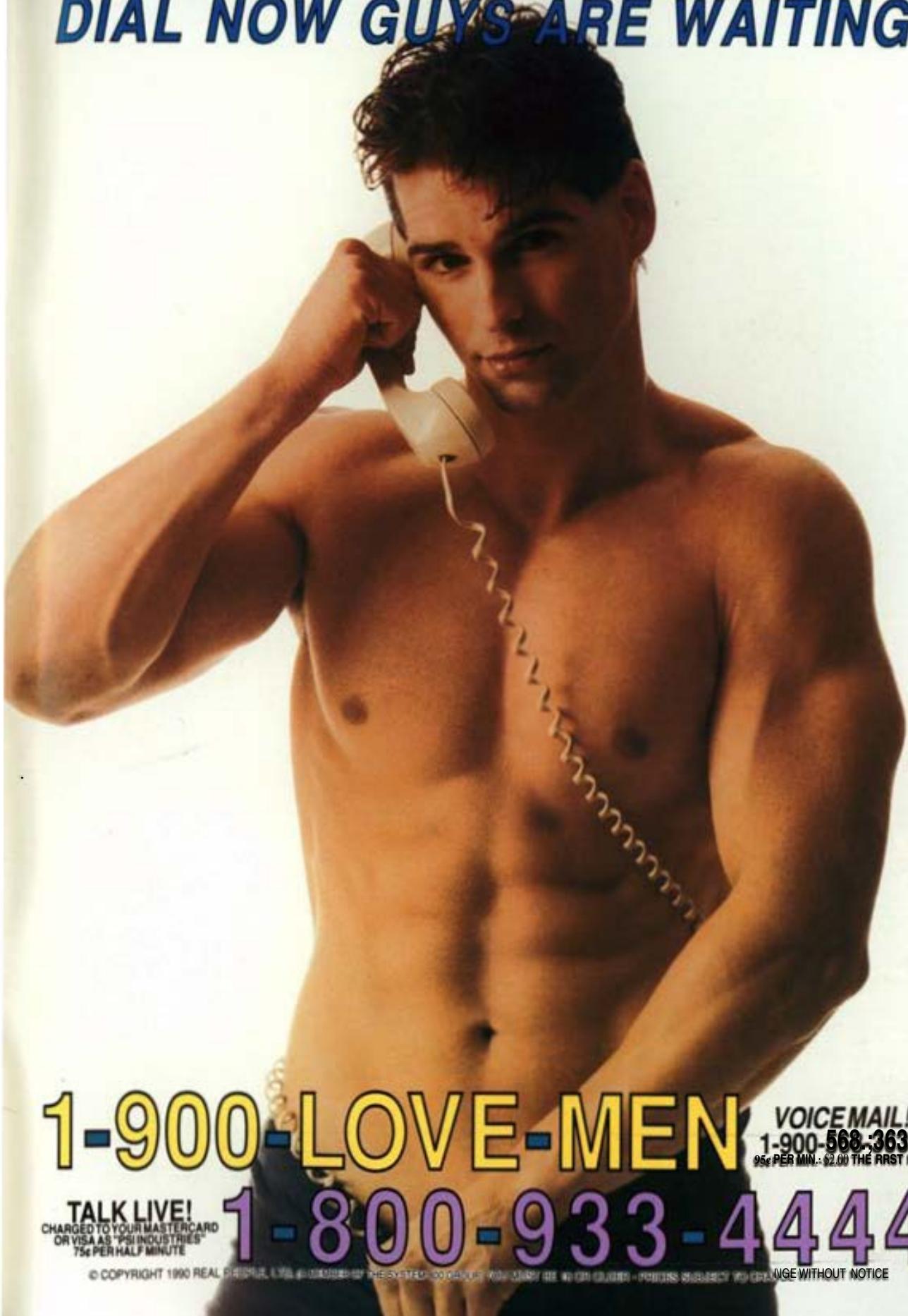
## DOWN

1. Some tea and coffee
2. Kill
3. Canal feature
4. Flammable liquid
5. Continuous
6. "The Song of the \_\_\_\_\_"
7. Colorless
8. Fish genus
9. Operated
10. \_\_\_\_\_ Poetica
13. Clay, today
14. Believing, it's said
19. Toper

SOLUTION TO LAST WEEK'S PUZZLE

S	P	A	E	G	I	R	C	O	S	A
P	O	N	E	S	T	O	N	E	O	V
O	U	T	O	F	T	H	E	C	L	O
T	R	E	I	R	I	S	H	P	I	T
R	B	A	G	T	E	N	S	O	N	Z
S	O	R	R	E	L	A	R	O	S	E
T	R	I	E	D	T	R	E	E	P	O
A	N	A	T	E	T	A	M	A	S	T
G	E	L	Y	Y	Y	Y	Y	Y	Y	Y
C	S	T	R	E	W	C	O	N	G	E
O	R	A	M	A	Y	U	Y	Y	Y	Y
I	S	L	E	S	Y	Y	Y	Y	Y	Y
B	E	F	O	R	Y	Y	Y	Y	Y	Y
A	T	T	N	B	E	E	E	E	E	E
L	E	S	S	E	T	E	E	E	E	E

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